S R BADMIN RWS RE – a Master-Etcher

The Catalogue Raisonné of Prints

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Signed and Numbered Limited Edition of 1000:

To Eric Pearce who was first in the queue

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8 & 10 Ryder Street
St James's
London SW1Y 6QB
020 7839 7551
gallery@chrisbeetles.com
www.chrisbeetles.com

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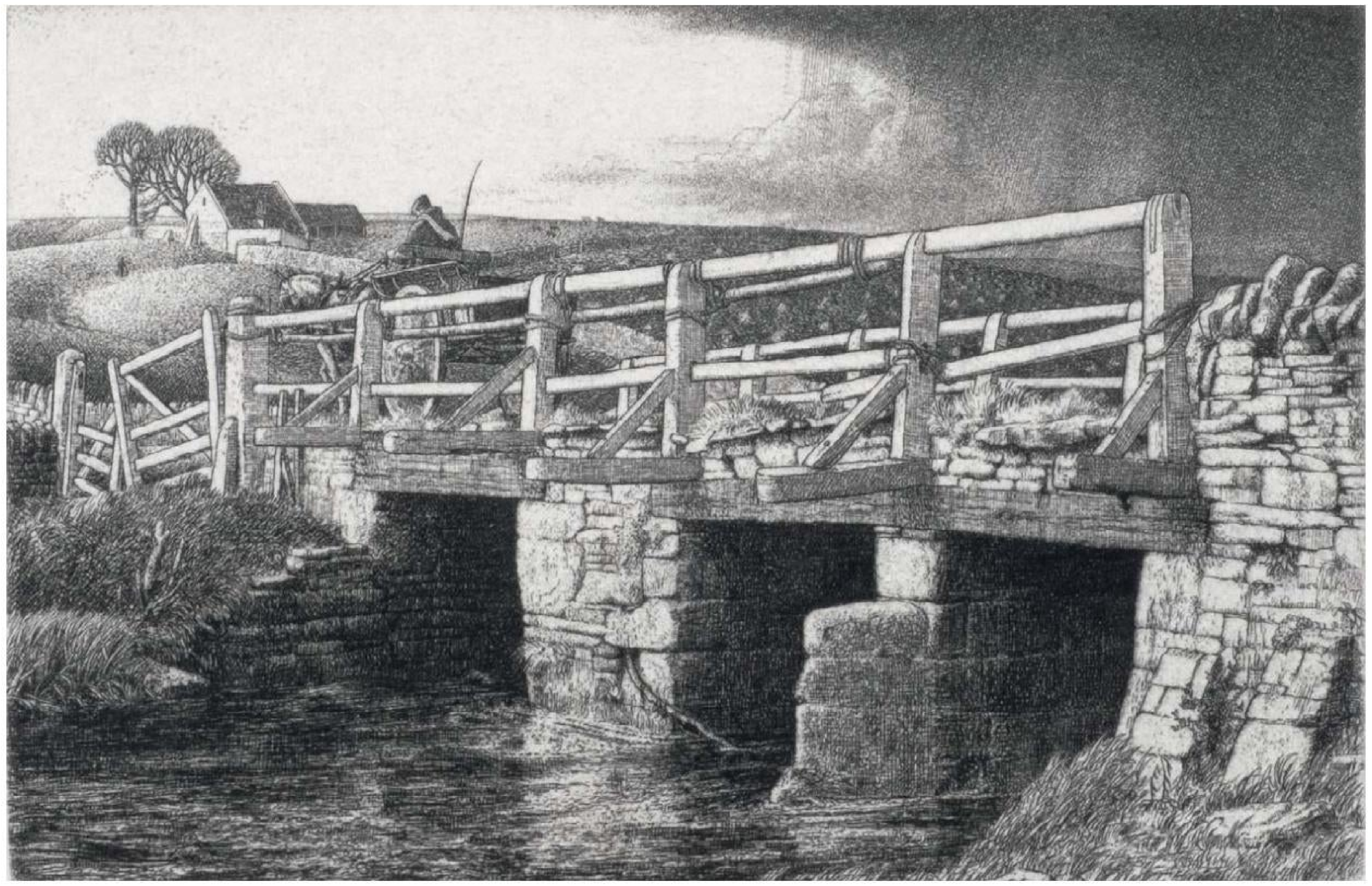
S R BADMIN RWS RE – a Master-Etcher

The Catalogue Raisonné of Prints



CHRIS BEETLES GALLERY

8 & 10 Ryder Street, St James's, London SW1Y 6QB
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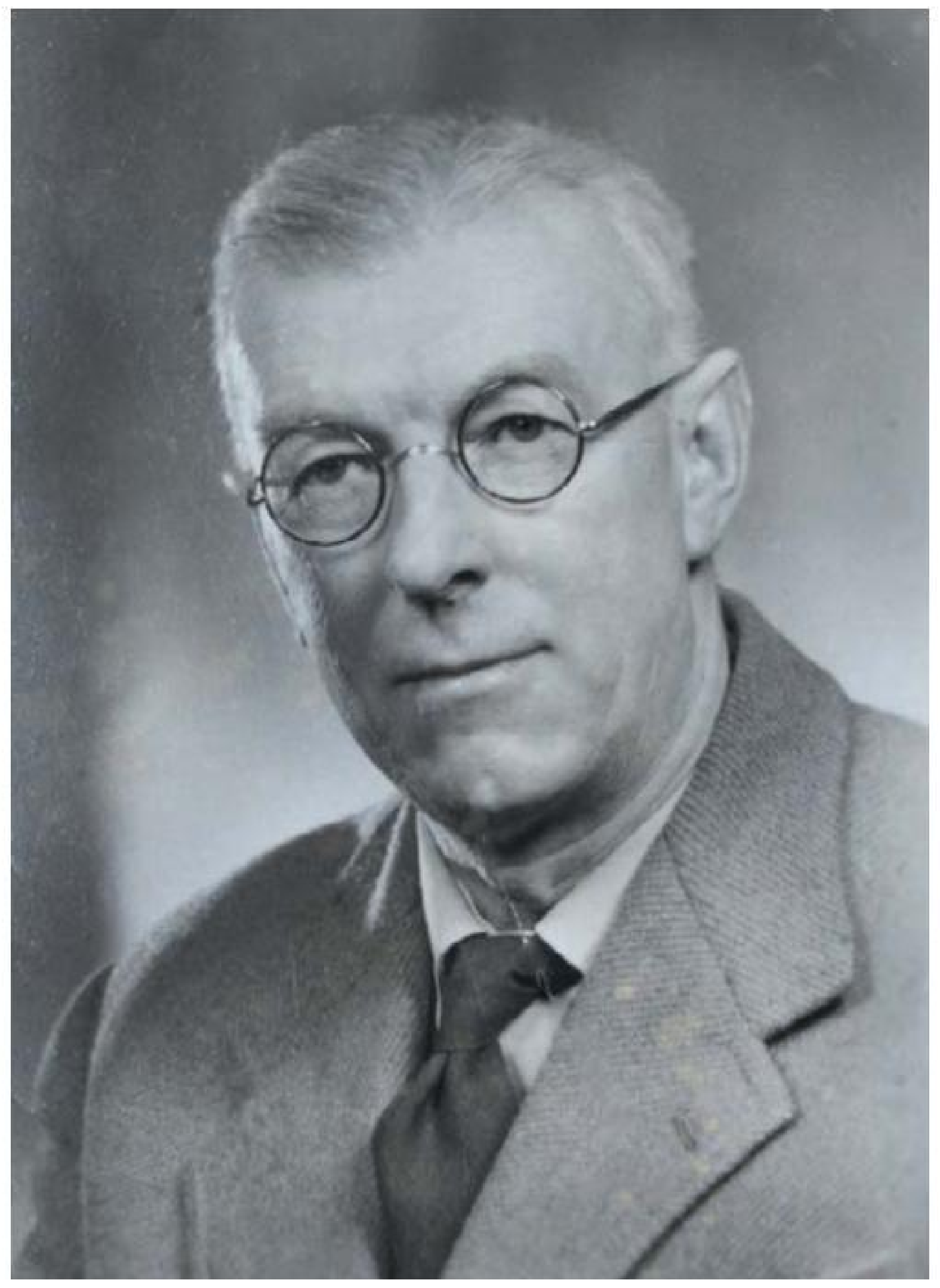
A Master-Etcher



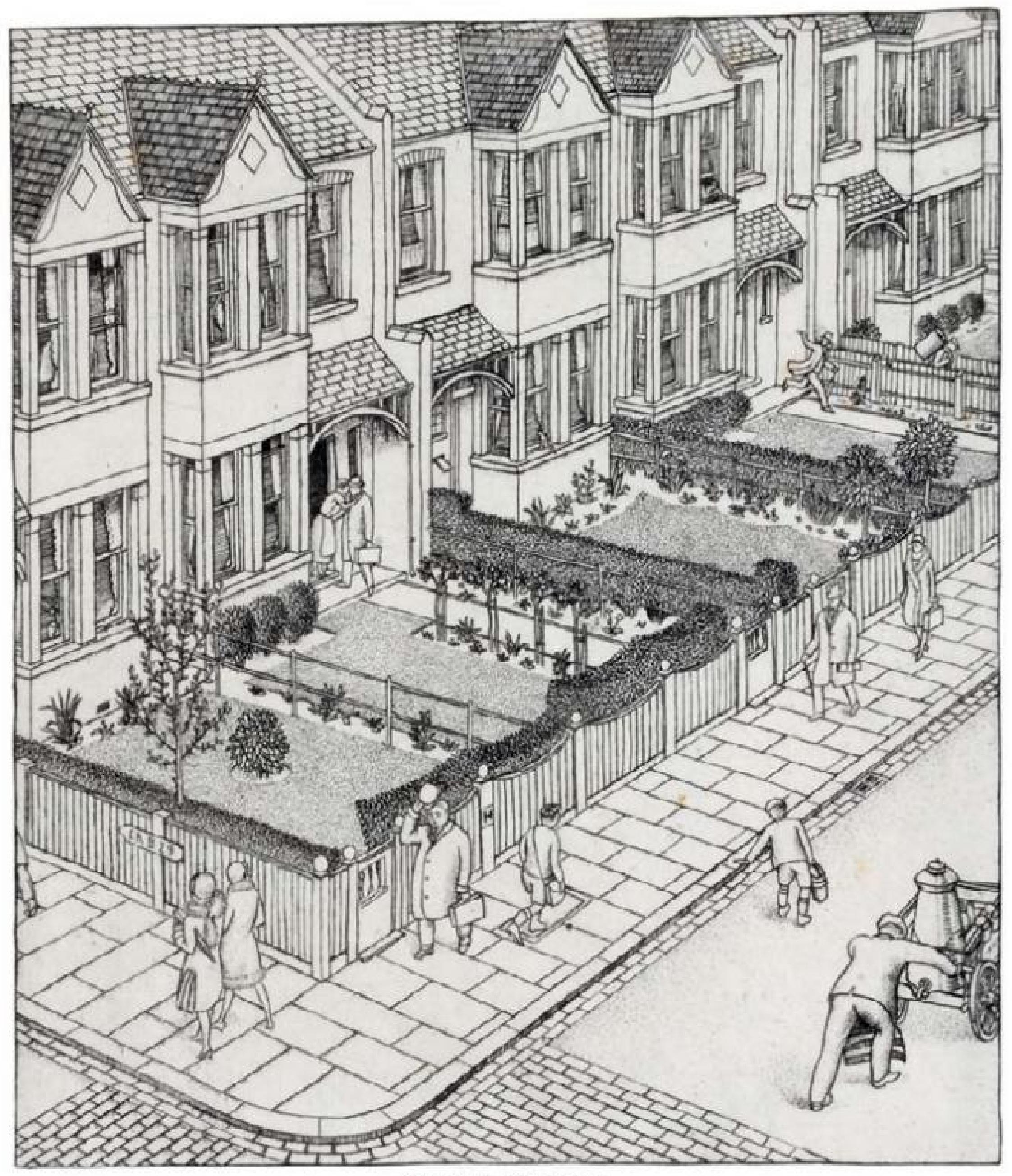
S R Badmin (1906-1989)

Just as the watercolours of the young Badmin were an immediate financial and critical success, so too were his etchings. In 1928, Robert Sargent Austin introduced his twenty-year-old protégé to the Twenty One Gallery, the leading dealers in the then vibrant etching market, who were well-known as the publishers of the etchings and engravings of Graham Sutherland, Paul Drury and Robert Austin himself.

S R Badmin's catalogued list of prints for that year showed that he had only six completed plates published – all etchings. Etching had always been Badmin's preferred method of intaglio printmaking – that is, the technique where the paper receives the ink from incised lines in an artistically worked metal plate. In the case of etching, these incised lines are achieved by the biting action of acid on the metal. The design is not drawn directly onto the metal surface, but into a wax composition film or ground that covers the plate's surface, protecting all of it but the parts where lines have been scratched by an etching needle.

On Saturday 11 January 1930 Badmin had his first one-man show at the Twenty One Gallery. He showed eleven more completed etchings, bringing his total to seventeen, along with one line engraving, 'Suburbia', one aquatint, 'Shere Surrey' and a trial state, 'A Passing Storm, Pole Hill'. This was the output of a successful and hard-working artist, and these were good days for him, with his etchings selling well at between two and five guineas each, and his watercolours at that time making from four to eighteen guineas.

Adrian Bury, always of the *mot juste*, summed up with accurate hindsight in his article of 1962 that first exhibition success: 'At a time when art criticism was intelligible and responsible, Badmin's work evoked a chorus of praise from writers able to distinguish between what was serious and permanent and what was nonsensical and ephemeral. The next year Badmin took his place as an Associate of the Royal Society of Painter-Etchers.' *The Times* critic was wholehearted, but restrained: 'Probably the purist would say that Mr Badmin's drawing is not more than descriptive, but it is intelligently selective and so delicate and precise that it gives a great deal of pleasure ... Mr Badmin's talent seems to be for line rather than tone, but the etching of "Coleford, Somerset" is finely dramatic in a painter-like way.' And from the *Morning Post* came a declaration of a critic who was clearly much impressed, though tempered with over-seriousness: '... He cultivates his technical powers to enable him to attain high excellence. ... His outlook is sincere and intimate. However so humble his subject may be, he is not content with the superficial knowledge of its qualities, and once he has dug below the surface, he strives to represent appearances, and (still more important) tries to account for them and their beauty and comfort, their serenity and humour. Look at "Suburbia", conditions of life and states of mind could not be better expressed than in this delightful drawing. The scene is simple, ordinary, but it is dignified by seriousness and exhilarating light so happily suggested art by the artist.'



SUBURBIA 14

For ‘Suburbia’, Badmin made a good choice of line engraving, a technique in which a small metal rod with a sharpened end (a burin) is used. The work is certainly more humorous than serene, and the burin has given it a clean, crisp look quite in keeping with the roly-poly pace of this Heath Robinson-like fantasy of suburban life. This fond caricature says much of Badmin, who was to spend the next thirty years in or around the leafy suburbs of London SE23. His tolerance and acceptance of the lot of 20th-century man (who is never far from the motor car and railway, road and factory floor) singles Badmin out among the other landscapists who brought the beauties of the land back to suburban man. With the help of mass communication, Badmin, more than any other illustrator, enticed him out again and down the arterial road to experience it all for himself.

To be made an Associate of the Royal Society of Painter-Etchers and Engravers (the R E) at the age of 25 was a great achievement for S R Badmin and in the first R E exhibition in the winter of 1931 he made his mark. The critic from the *Manchester Guardian* was quick to note him: ‘It is rarely that the Society welcomes a newcomer of the quality of Mr S R Badmin, whose four contributions take rank at once with remarkable gifts in draughtsmanship and design. His weakness at present is the natural one of losing himself in his own gifts, but mastery of them will come later with more experience of results. *Dulwich Village* and *Burford* are fine things with which to begin a reputation.’

Considering the success of ‘Suburbia’, it is a pity of that Badmin did no more line engravings, and it is interesting to speculate why. It was, after all, the preferred method of his mentor, the assiduous Robert Sargent Austin. The years 1930 and 1931 were just about Badmin’s best etching period, with his craftmanship coming closest to the idyllic and poetic vision of the English pastoral tradition. His subject matter in these years was more suited to the etched line than to the engraved line.

After so much time had passed, Badmin himself found it difficult, in retrospect, to sort out how much he was being influenced by any one person or movement. Certainly Robert Austin must be counted as important and Malcolm Osborne, head of the RCA engraving and etching school, is remembered as a very good draughtman. Badmin also had much reverence for Frederick Landseer Maur Griggs (1876-1938) and admiration for Paul Drury and Graham Sutherland at this time, yet he felt that he was working very independently and deciding his subject matter and technique in his own way. *The Times* critic, reviewing the 1932 R E Winter Exhibition, comes closest to tying together all the threads of etching during these years by stressing three common ingredients – design, craftsmanship and romance:

> Every kind of engraving means a certain amount of manual discipline, which is a good thing in itself, and it also conduces to dwelling upon a design rather more than is common in drawing. Certainly this exhibition is primarly one of craftmanship, rising here and there to a high degree of virtuosity… but it does seem to be the case that some of the most satisfying English engravings, particularly etchings, fall into the class of romantic illustrations, as if his interest in craftmanship caused the artist to brood upon the subject with a desire to get out of it all that it contains of poetical suggestion. One might almost say that Samuel Palmer invented the type of the best English etching. The most accomplished contemporary artist in the kind is Mr F L Griggs RA who does not exhibit this year, but ‘Potato Clamps, Kent’ by Mr S R Badmin is a characteristic example.

Two years previously, in April 1930, Malcolm Salaman, editor of *Fine Prints of the Year* and the authoritative voice on etching, had linked Badmin and Griggs in an unusually succinct article, ‘A chat to the print lover’, in *The Studio*: ‘Mr S R Badmin flourishes at the Twenty One Gallery and I imagine this well-ordered etching of Shepton Mallet would win him the benediction of Mr Griggs.’

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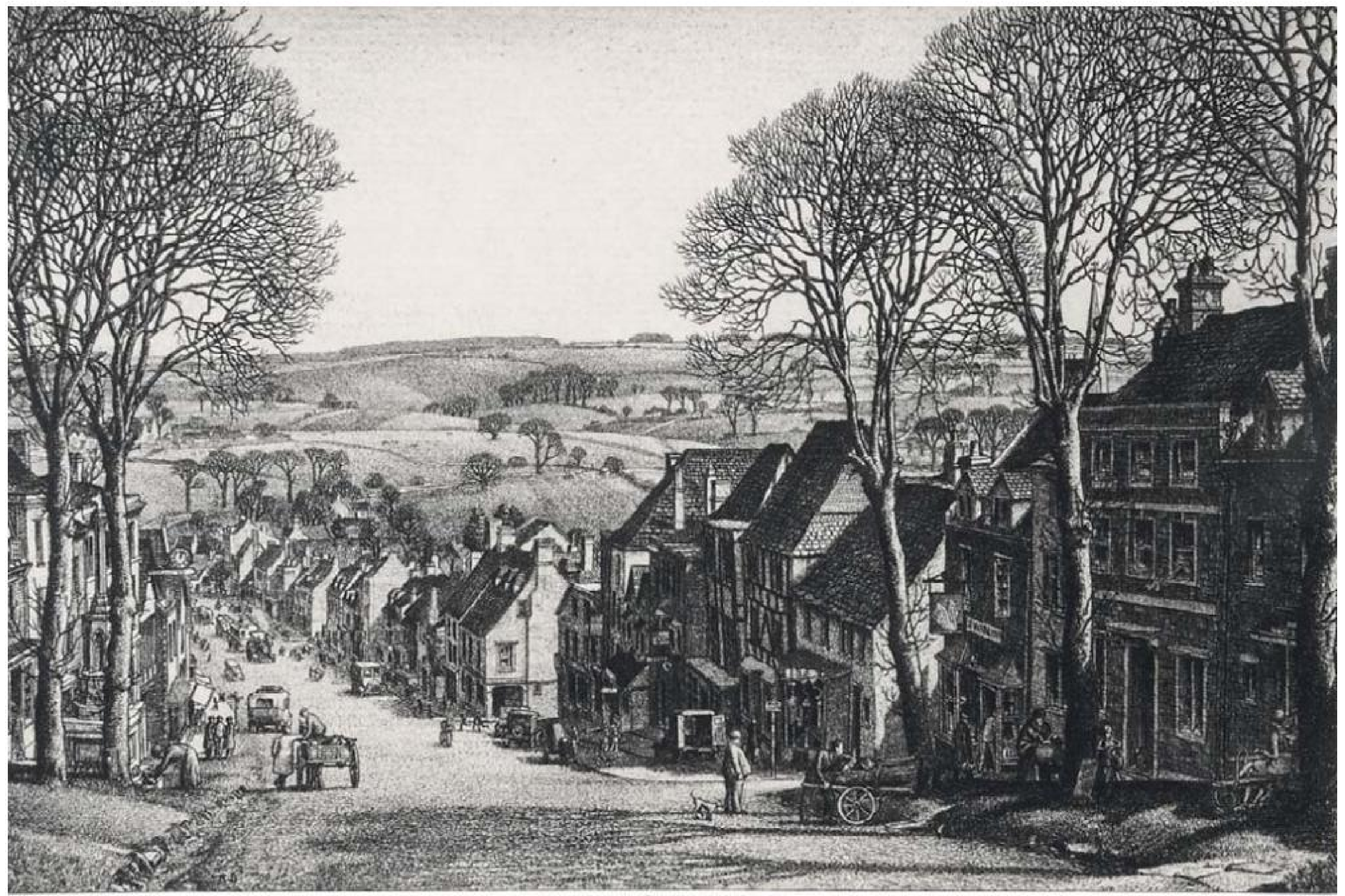
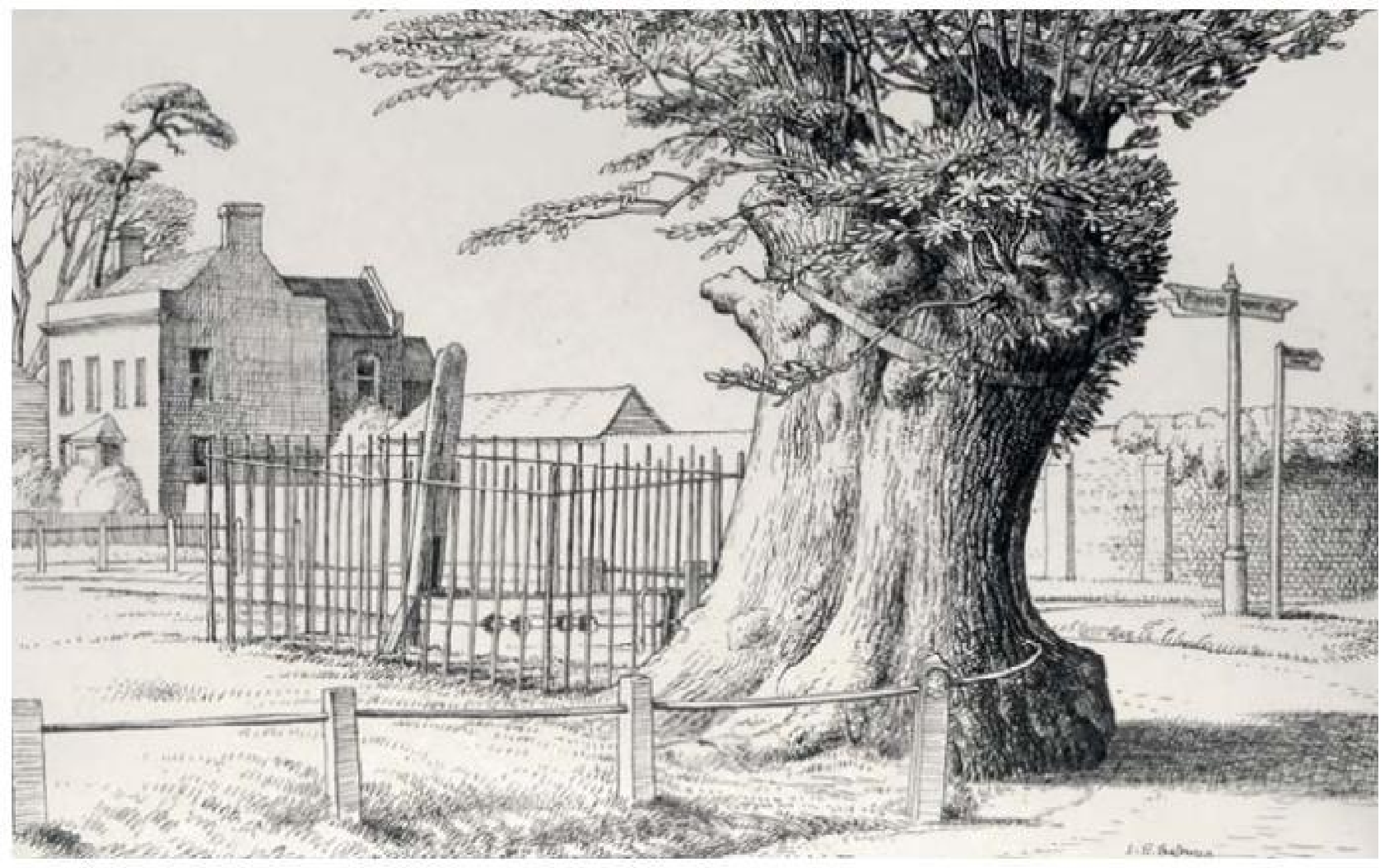


BURFORD. OXFORDSHIRE

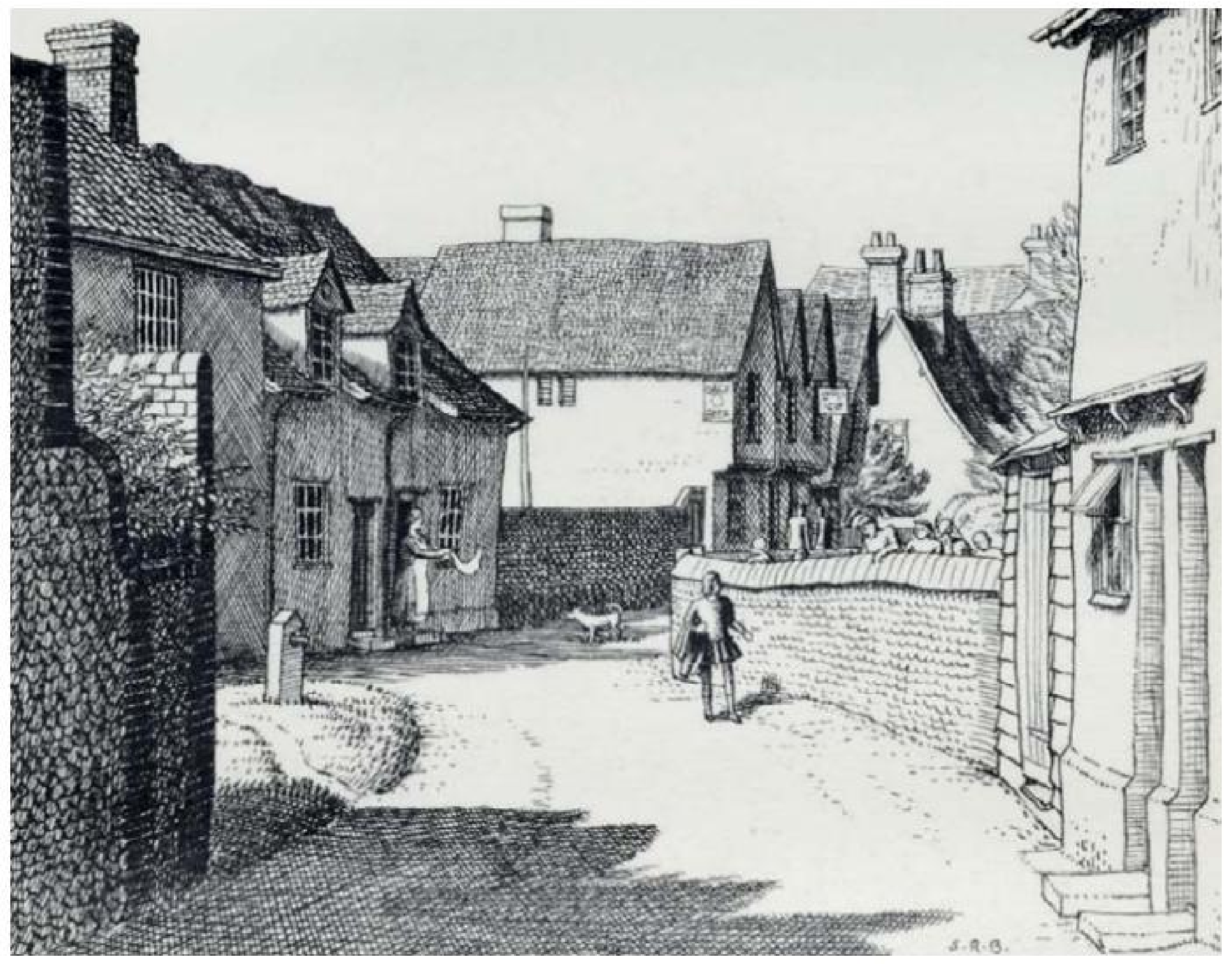
Though Badmin himself can be considered at this time to have been a lone worker, it is worth looking at the Twenty One Gallery group – Graham Sutherland, Paul Drury and Robert Austin – and tracing some of the influences of that time in British etching. Malcolm Osborne had taken over etching at the Royal College of Art from the great Frank Short when he retired in 1924. Short continued as President of the Royal Society of Painter-Etchers; his term spanned both the boom and the decline in etching between 1910 and 1939. Osborne had himself been Short's pupil at the Royal College before going on to teach at Goldsmith's College, where his pupils in turn were Graham Sutherland from 1920 and Paul Drury in 1922. Stanley Anderson (another former pupil of Frank Short) was also on the staff of Goldsmith's at this time and remained there after Osborne had departed for the Royal College in 1924. Robin Tanner joined Goldsmith's in 1927.

In the mid to late 1920s, then, Tanner, Sutherland and Drury were greatly influenced by the continuity of technical discipline represented by Frank Short, Malcolm Osborne and Stanley Anderson, but the group of young etchers also came increasingly to admire the etching style and vision of Samuel Palmer. Graham Sutherland remarked on the new experience of the 'complex variety of the multiplicity of lines, that could form a tone of such luminosity' and the completeness that was 'both emotional and technical'. This is the 'intricate beauty' to which Samuel Palmer himself referred, and this use of the intricate tone process to produce an effect was the basis of Griggs' work, albeit touched in his case by the restraint of medieval gothicism. Griggs successfully antedated and, to a certain extent, probably influenced all the Palmerites. Between 1915 and 1920 he was already a great success at the Twenty One Gallery and Colnaghi's then published his works during the prosperous days from 1921 to 1929.

S R Badmin is often linked in technique and subject matter to the Griggs tradition, but in some ways he is closer to the primitive vision of Samuel Palmer, since his etchings are more deeply rooted in the earthy humanity of the countryside. Kenneth Guichard, in his splendid volume *British Etchers 1850-1940*, suggests, interestingly, that it is F L Griggs' spirituality (described as an austere medieval Roman Catholicism) that inhibits human warmth that is the essence of Palmer's work. This difference can also be seen in the pen and ink illustrations to *Highways and Byways in Essex* published by Macmillan in 1938. This was the last of a prestigious series of nineteen *Highways and Byways* begun by Griggs for Macmillan in 1900. Due to his illness and death the Essex volume was finished by S R Badmin. The 73 illustrations are more or less equally divided between the two artists, and the differences are striking. Strong in linear detail and architectural design, F L Griggs only occasionally involves many figures in his work; S R Badmin's, on the other hand, are rarely without humanity – as, for example, in 'The Village Stocks at Havering-atte-Bower' (below). There is a strange, stark timelessness in Griggs' work, while Badmin's peopled drawings give life to village green and country seats alike – even in 'School Street, Great Chesterford' (below) he has shown a housewife spring cleaning and childhood banter in the school yard. This early example of purely illustrative work establishes that unaffected and inviting quality that marked Badmin's later topographical and travel books.



The Village Stocks,
Havering-atte-Bower



School Street,
Great Chesterford

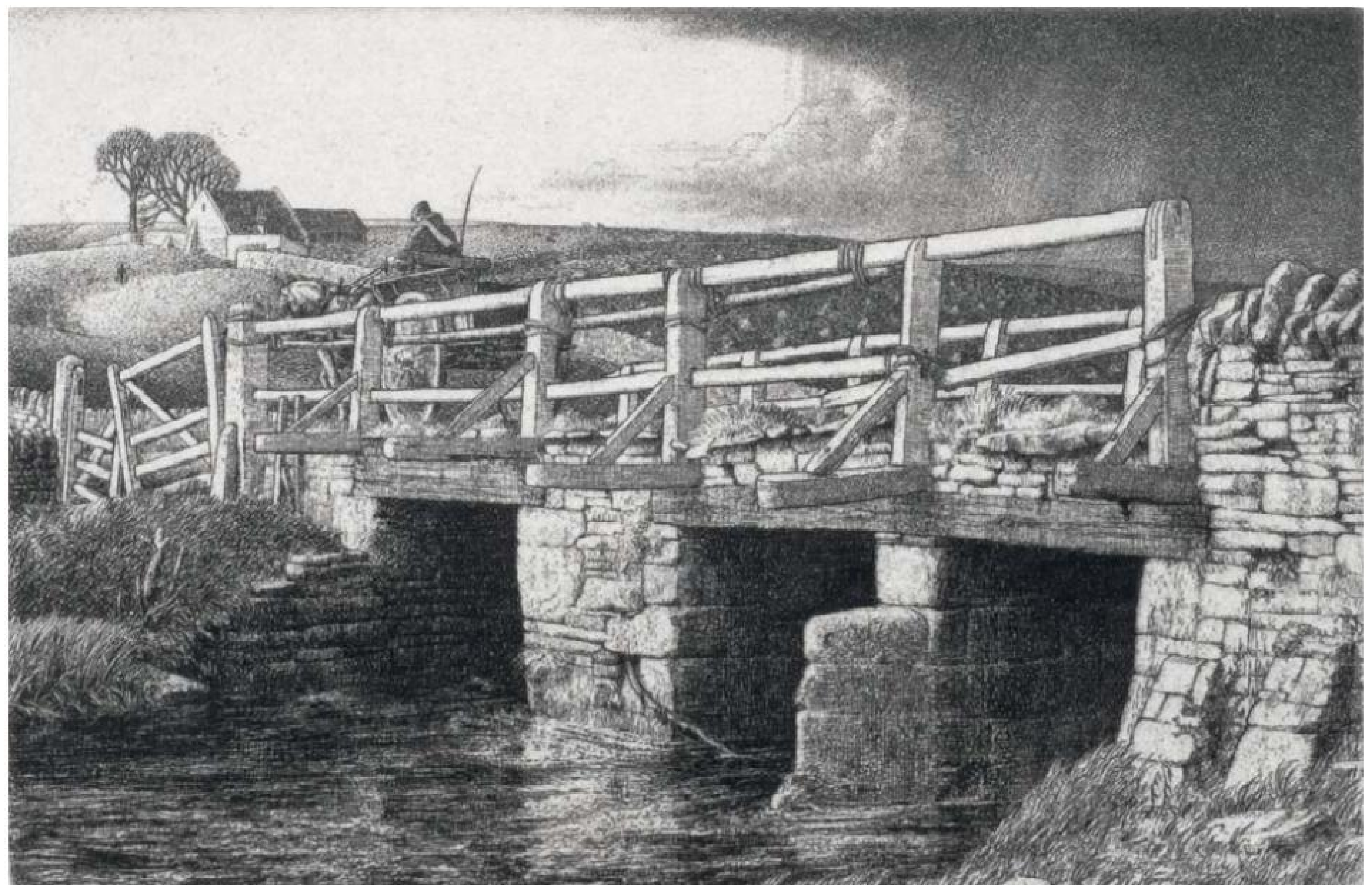
At the start of his career, Badmin the craftsman was thinking hard about the use of the medium. Etching rather than engraving suited his contemplative, painstaking approach and with it he could eventually achieve all that he planned with his brilliant design sense. He would like to have done more engraving, but found it hard physical work: 'I found it a terrible strain – you don't scratch with the burin, you have to push, push against the copper, and it is a motion against yourself.

Some people use it almost as quickly as a pen, but it is a terrible strain particularly if you are trying to do a curve, then it's quite a strain on both arms.'

From 1930 onwards time was running out in the etching market; for a young man keen to establish himself and earn his living, some of its time-consuming limitations had become apparent. It was at this point that an innovation occurred to him that could save time, since '... all the stopping out on various parts, for someone who was very good on trees at this time, I found very laborious.' Badmin's peculiar sensitivity for trees was already noticeable. In 1932 *The Sunday Times* critic mentioned that his watercolour of Clapham Common was 'distinguished by the delicate drawing of the bare trees'. As early as 1930 the *Morning Post* reviewer had seen that 'the linear beauty and significance of trees in winter are revealed with eyes sensitive to the subtleties of form and a hand in sympathy with his sight and mind.'

The 'teasing and temper-trying yet fascinating copper', as Samuel Palmer described it, was usually worked on from the lightest line scratched in the wax on the copper plate to the darkest line – that is, the line that had been bitten longest and therefore deepest by the acid. To prevent the lighter lines continuing to bite, they had to be 'stopped out' with Dutch varnish at each stage. S R Badmin began to use a method that, with thought and planning, could shorten the tedium of so many stages. 'I developed the idea of etching the dark parts first – etched, put it into the acid bath for twenty minutes, then on to the part which was not so dark, draw it, and put it into the bath for another twenty minutes, then five minutes, three minutes – this all added up to about ninety minutes for the darkest part. No stopping out, cross-hatching – all of a very subtle nature. As I went along, fine lines added to the very dark design.' This was a reversal of the usual method, and it did cut down on the succession of stopping out. 'Dutch varnish', remarked Badmin, 'was horrible to deal with.' His method did, however, require a very clear design right from the outset: 'My way required a very well thought out drawing. So you had to work out a timetable of drawing and scratching out of the lines which you required to etch.'

In 1931 what is probably Badmin's favourite etching was published – 'Swinbrook Bridge'. Some editions of the final state were printed on Dutch laid paper. 'Dutch laid is when you get wire watermarks – quite a nice paper. I used to try out papers as I worked. In this case I did put a lot of ground on and further etched ... I spent a long time on this one and this I think must be the finished stage, but I think I would have burnished this on the rain and sky because, on looking at it now, it looks a bit too flat and even.'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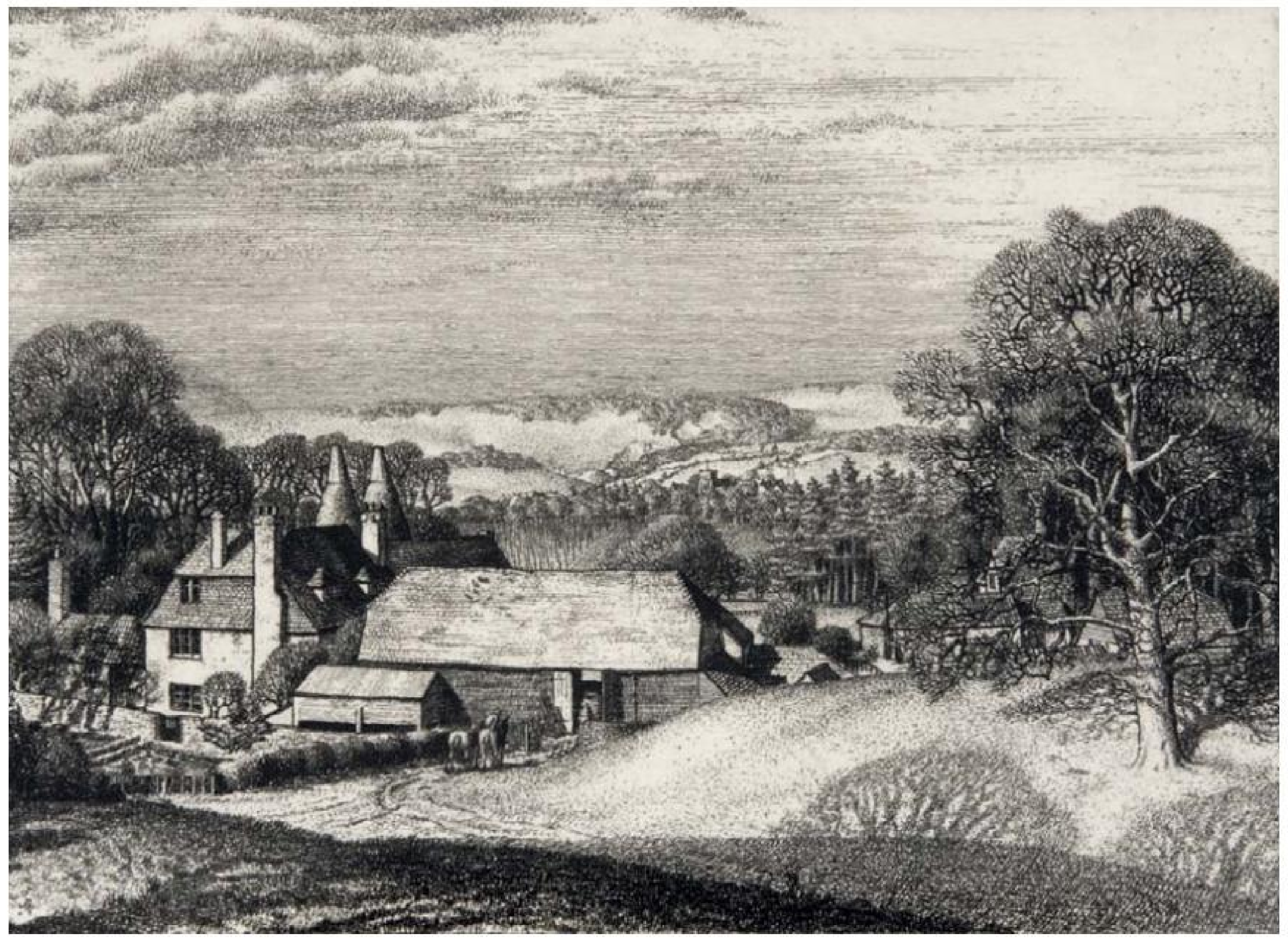
Burnishing is a process of pushing in the edges of particular grooves so that they take less ink. It is done at a late stage, directly onto the plate surface, and is a way Badmin had of reducing the dark effect of close-etching and cross-hatching. 'Tones are adjusted with that – it is a reducing process, used a lot when doing mezzotint.' As in mezzotint engraving, burnishing is, in effect, a process of going from dark to light; the opposite of this in the final touches of printing is the process of soft, inky enrichment called retroussage. Retroussage was used often by Badmin – his technique was to pass a fine muslin cloth over the surface of a plate after it had been inked and wiped. The cloth took up tiny amounts of ink from the etched grooves upwards to the edge, so removing some of the sharpness of the line on printing. With hindsight, Badmin felt that there may be a little too much retroussage in his etchings. He enjoyed the cleaner, even look of Merrihill Press' work in 'Priory Pond, Stroud' in its second edition of 1981 (page 43). Samuel Palmer's thoughts on the technique in general were emphatic: 'It seems to me that the charm of the linear etching is the glimmering through of white paper even in the shadows, so that almost everything sparkles or suggests sparkle. Retroussage, if not kept within narrow bounds, extinguishes the thousand little luminous eyes which appear through a finished linear etching.'

'Swinbrook Bridge' came just about half-way through Badmin's all-too-short etching career, and was the first to be illustrated in *Fine Prints of the Year*.

The editor was unreserved about originality of its content: ‘Mr S R Badmin is forming a style of his own which promises to make him distinctive. His “Swinbrook Bridge”, sketched in the transient light of a passing storm with troubled waters eddying vividly about its stone piers, shows a fine old rugged picturesqueness, enhanced by the jolting cart on the rough road, the delicate lines having an exquisite pictorial significance.’ Due to its vigour and inventiveness, it is certainly an image that has endured. When shown by Ian Lowe, Curator of the Ashmolean Museum, Oxford, in a lecture to the Print Collectors’ Club on British etchers at the Conduit Street Gallery, it stood up to being enlarged twenty-odd times – and received a spontaneous round of applause.



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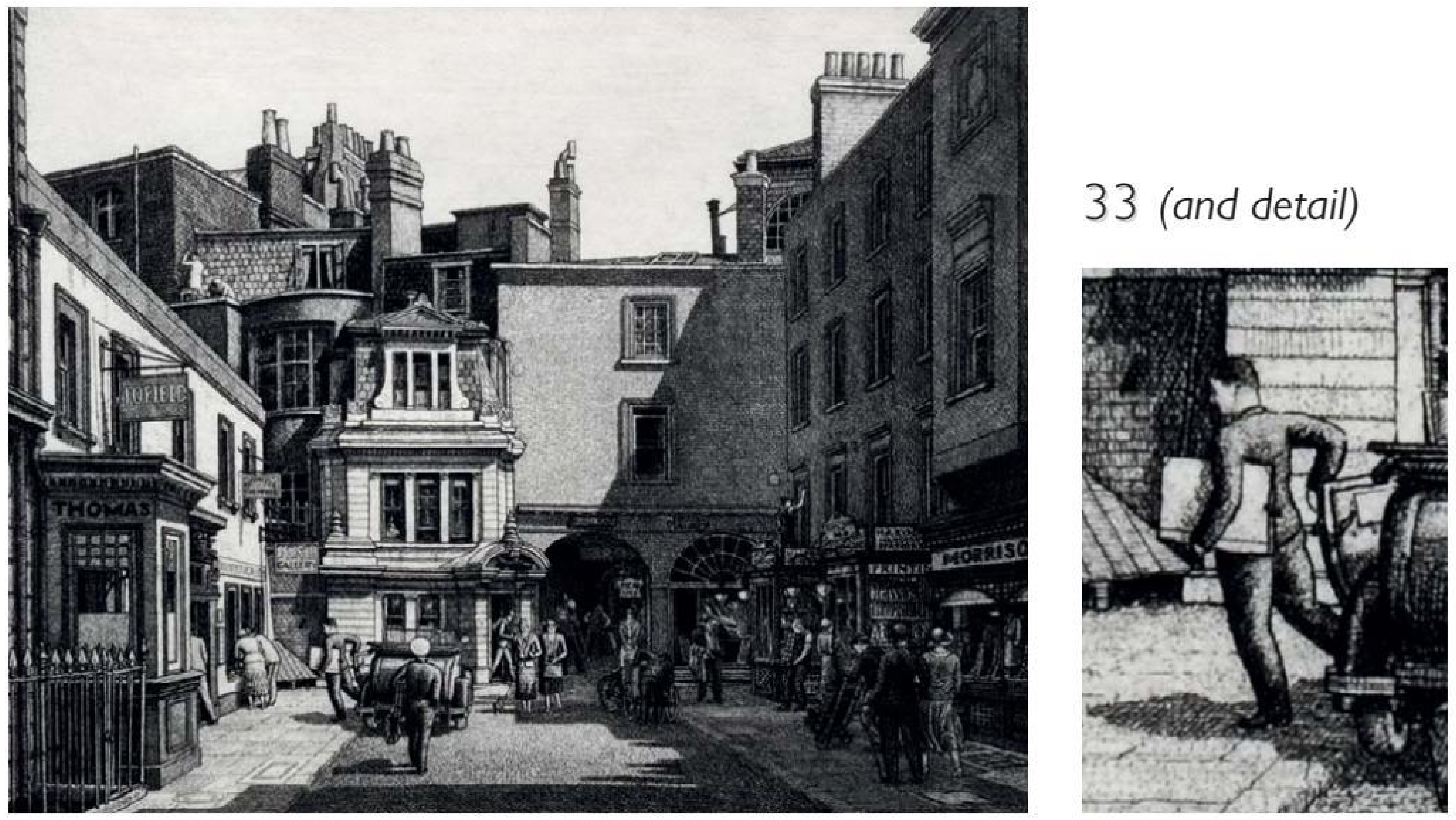
Another demonstration of Badmin’s fine workmanship may be seen in ‘Fallen Mill Sails’, also published in 1931, and ‘Evening Light near Sevenoaks’, published the previous year. ‘I used a traditional sky, horizontals – very difficult to do, very fine lines, very close together. Very neat. Working this through a little layer of wax you have to be very careful.’ The danger of such close work is that the wax between the lines might crumble allowing the acid to bite through between them. This dread disease, known as ‘foul biting’, has here been successfully avoided by the artist. ‘Evening Light’ went through six states: ‘I think I would have added one or two horizontals in the sky.’ Beyond that, it is hard even now to see the difference between the final and, say, the third state without the hints Badmin wrote at the time on one of the final additions: ‘Sky refined, roofs worked on, sun touching tip of branches.’ The impression shown on page 28 is taken from an artist’s proof. His subtle refinements now inspire admiration – probably ecstasy in an obsessive philatelist – but all the states are pleasing and successful images.

Though Badmin’s output was falling in 1932, three prints of that year are among his best. Mill Street, W.’, illustrated in *Fine Prints of the Year*, shows the artist taking in a folio of new work to his publishers at the Twenty One Gallery whose sign, ‘XXI’, can clearly be seen. This part of Mill Street in the West End, with Savile Passage straight ahead, was bombed during the Second World War and has since been rebuilt as a continuation of Savile Row. Malcolm Salaman, still editor of *Fine Prints*, was by now the arch-priest of the etching religion, albeit with a dwindling number of disciples. He wrote in 1932: ‘Mr S R Badmin etches in his own way, his subject matter deciding his style. For instance, “Potato Clamps” and “Priory Pond, Stroud” claim a rustic style which appeals quietly, but for “Mill Street, W.” he has an urban manner, almost metropolitan, for the place has a peculiar charm of its own; it is not a thoroughfare, and its houses and shops are all different. To a Londoner it has a peculiar charm, for it suggests a London that lingers in places, but it is alas dying away. In a corner is the Twenty One Gallery but it does not attract the only visitors, for there are busy shops and the sun shines graciously.’



33 *(and detail)*

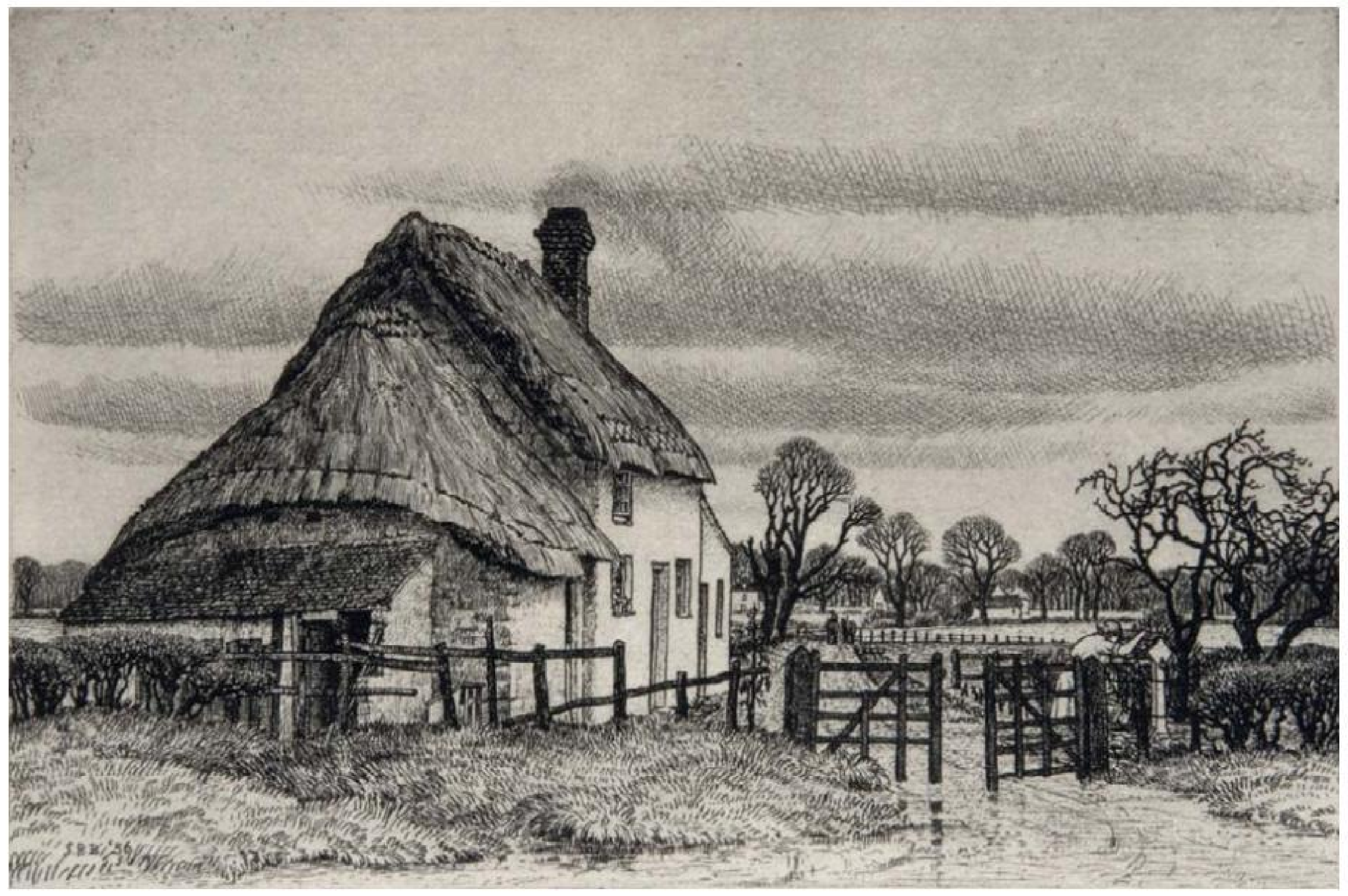
Badmin published no new prints in 1933 and his otherwise successful exhibition at the Fine Art Society in 1933 sold only two prints. *Fine Prints of the Year* lists 1934 as barren, but one print, ‘Wareham, Dorset’, was produced for the Print Collectors’ Club. On the final state, the club’s well-known monogram, ‘P C’, was inventively inserted above a tiny 'S R B' and '1934' on the hanging board of the shopfront. The edition of fifty was printed commercially by the club. The resulting uniformity, it was felt, would reduce any squabbling over minor changes that might have been made by the artist during printing.

Three prints were done in 1935 and two were published – 'Richmond' and 'Cheyne Row'. The latter was illustrated in *Fine Prints* where Salaman gave it an approving grunt: '… a style of its own gives distinction to S R Badmin's "Cheyne Row, Chelsea".' He is right as always since it is, for an etching, unusually full of imaginative incident and narrative content, presaging the illustrative style Badmin first used so successfully in *Highways and Byways in Essex*.

At this stage, Badmin forsook etching for illustration, because etching sales were negligible, and the artist was primarily interested in earning a secure living for his family. 'People here did not realise what the USA crash was like,' he avered, but of course many did and literally millions of people changed direction in their lives as the etchers of the 1930s had to do. If there had been no stock market crash one wonders whether S R Badmin would have been content to continue etching, in agreement with the view of Samuel Palmer, who wrote to the critic P G Hamerton that if etching had been reasonably remunerative he would have been 'content to do nothing else'. Palmer liked the technique in its own right because it had 'all the excitement of gambling without its guilt and ruin.' Badmin however, was a much younger man than Palmer when he started etching, and he was not in need of such occupational therapy. Had he been born ten years earlier, perhaps he would now be regarded as one of the great British etchers. When he hung up his needles and burin in 1936 after producing his last etching, 'Oxfordshire Cottage', he had had only eight productive years, but they had produced a distinctive oeuvre full of interest and small-scale fascinations.

The critic Herbert Furst in reviewing a book of original engravings and etchings for *The Bookman* of autumn 1931 saw the essence that lay within each of Badmin's etchings when assessing 'Shepton Mallet'. In displaying his own critical creed, he also indicated why S R Badmin, only 25 at the time, was to distinguish himself over the next fifty years as something very special in British art. 'Mr Badmin's etching', he wrote, 'betrays in its every line and more in its supplementary figures, a love to which it owes its existence; and that is not the "love of art" but the love of life which seeks and finds expression through art. Ultimately that in my view is not only the test of "quality" but the source of all true inspiration.'

Chris Beetles



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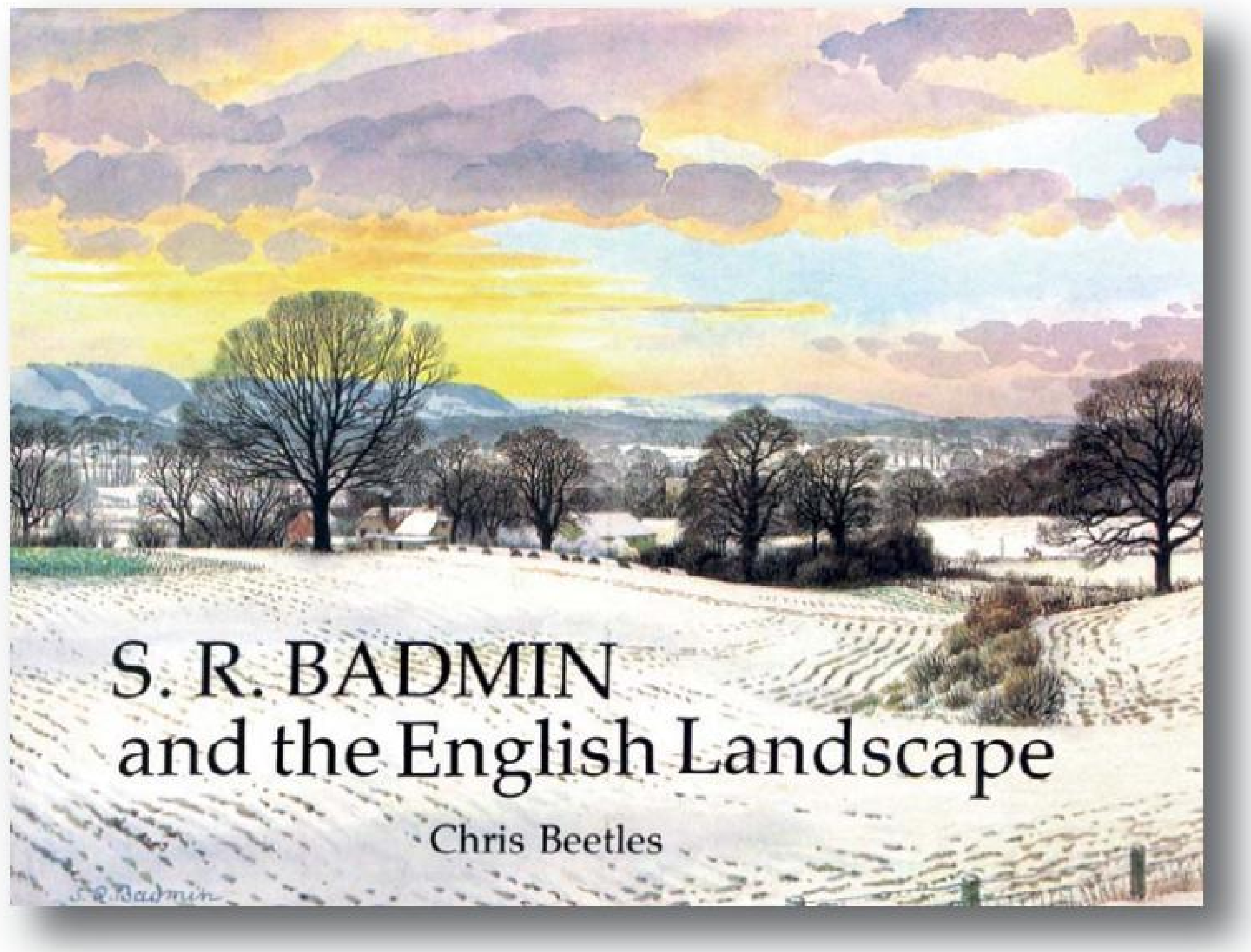


Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985

Chronology of Life and Work

18 April 1906
Born at 8a Niederwald Road, Sydenham, London, SE26, the second of three sons of Charles James Badman, a teacher, and his wife, Margaret (Madge) Raine, both of whom had come from Somerset
Later wrote to a family historian that 'my father got us to spell our name with an "i" – it was supposed to divert the jeers & insults at school – but not on your life'

1909
Birth of his younger brother, Eric Raine Badmin
Attended Sydenham School
Stayed regularly with his paternal grandfather, Charles James Badman, a carpenter and cabinet maker, in the village of Holcombe, in the Mendips, in Somerset

By 1916
Living at 33 Girton Road, Sydenham, London, SE26

1919
Won a scholarship to Camberwell School of Arts & Crafts, London, but had to withdraw from it in order to broaden his general education. Attended the evening school at Camberwell while receiving private tuition in order to pass his external matriculation. Failed to matriculate three times, and finally advanced with a City & Guilds diploma

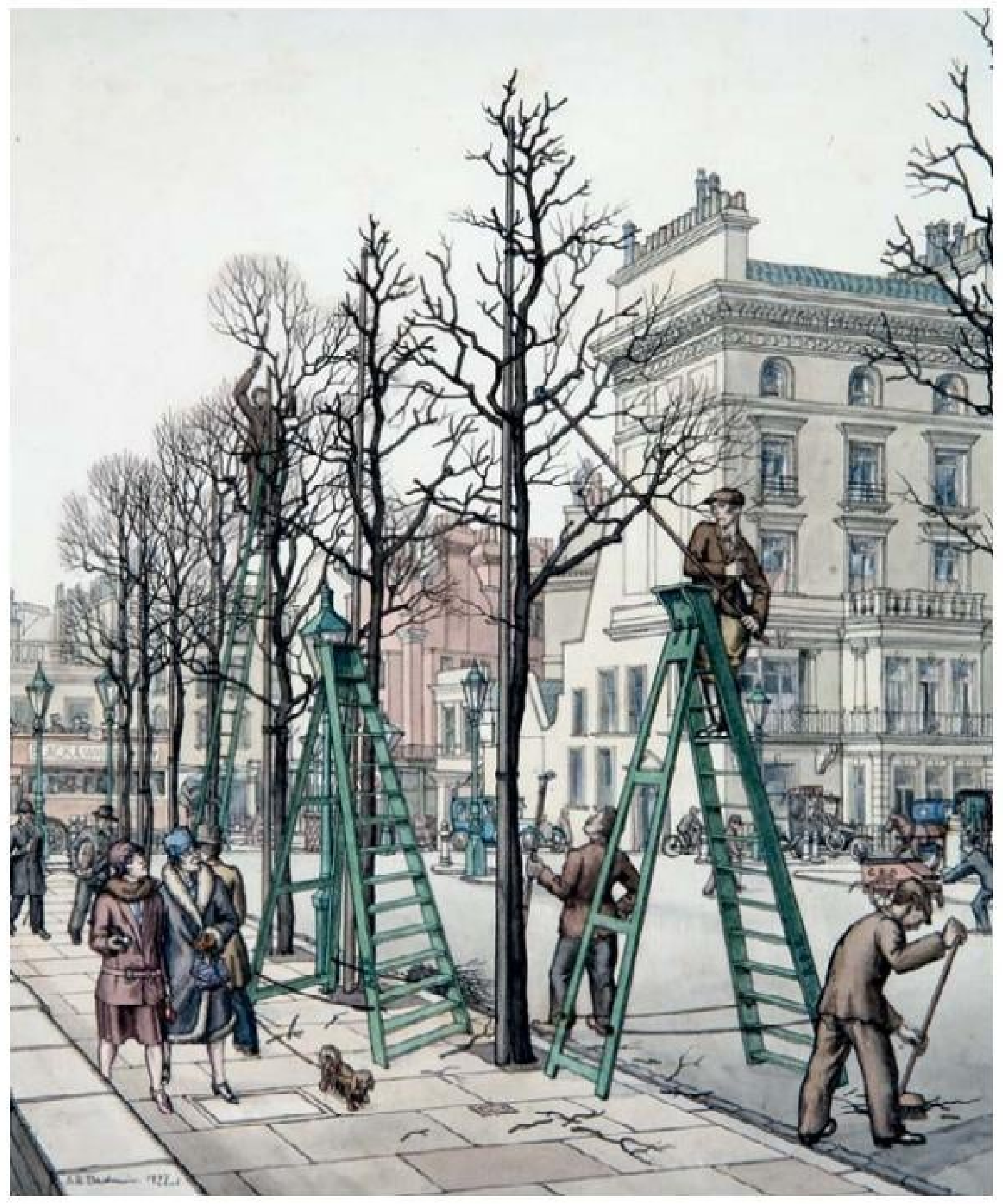
1922
Studied at Camberwell School of Arts & Crafts under J Cosmo Clark and Thomas Derrick, among others

1924
Won a studentship to the Royal College of Art, London, to study painting

1925
Married Margaret (Peggy) Georgina Colbourn, a company secretary to an estate agent. Transferred from the painting to the design school, and studied under Randolph Schwabe and E W Tristram, among others

1925-26
Charles James Badman built 'Aleroy', 45 Thorpewood Avenue, Sydenham, London, SE26, for SRB and Peggy

1927
Having specialised in book illustration, was awarded his ARCA diploma

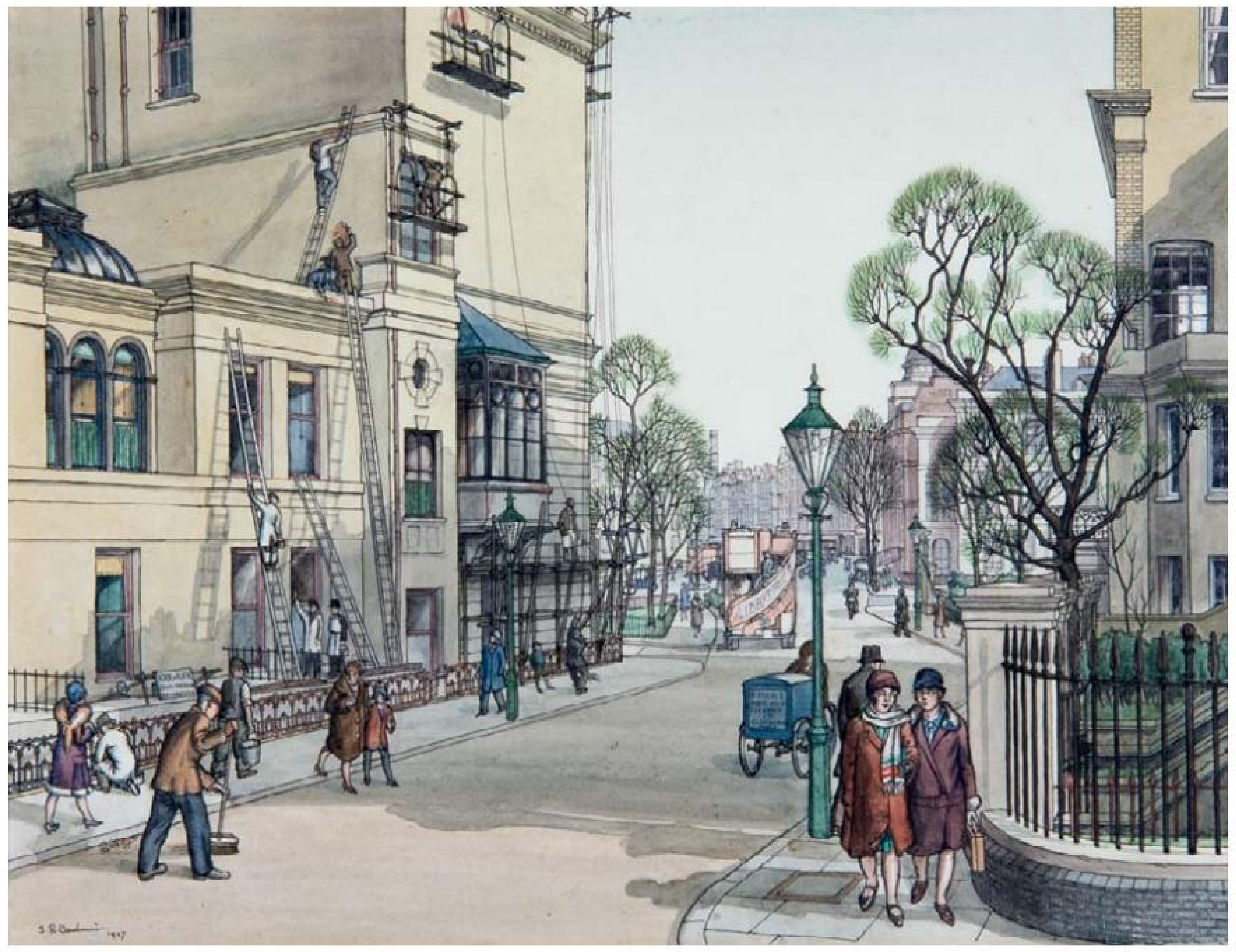


21 May 1927
Had his first works reproduced in colour, in *The Graphic*

1927-28
Took a range of courses at the RCA and Camberwell, in preparation for an art teacher's diploma. These courses included instruction in etching at the RCA from Malcolm Osborne and Robert Sargent Austin. Produced his first etchings: *Hawes Farm*; *Addington, Kent*; *Elms at West Wickham; Old Oak at West Wickham* [CR 1-4]

11-31 January 1930
Held his first solo show, at the Twenty One Gallery, 15 Mill Street, London, W1

Summer 1930
Began to exhibit at the Royal Academy of Arts



1931
Elected an associate of the Royal Society of Painter-Etchers and Engravers (ARE), and began to exhibit at its exhibitions
Following a slump in the etching market, transferred from the Twenty One Gallery to the Fine Art Society

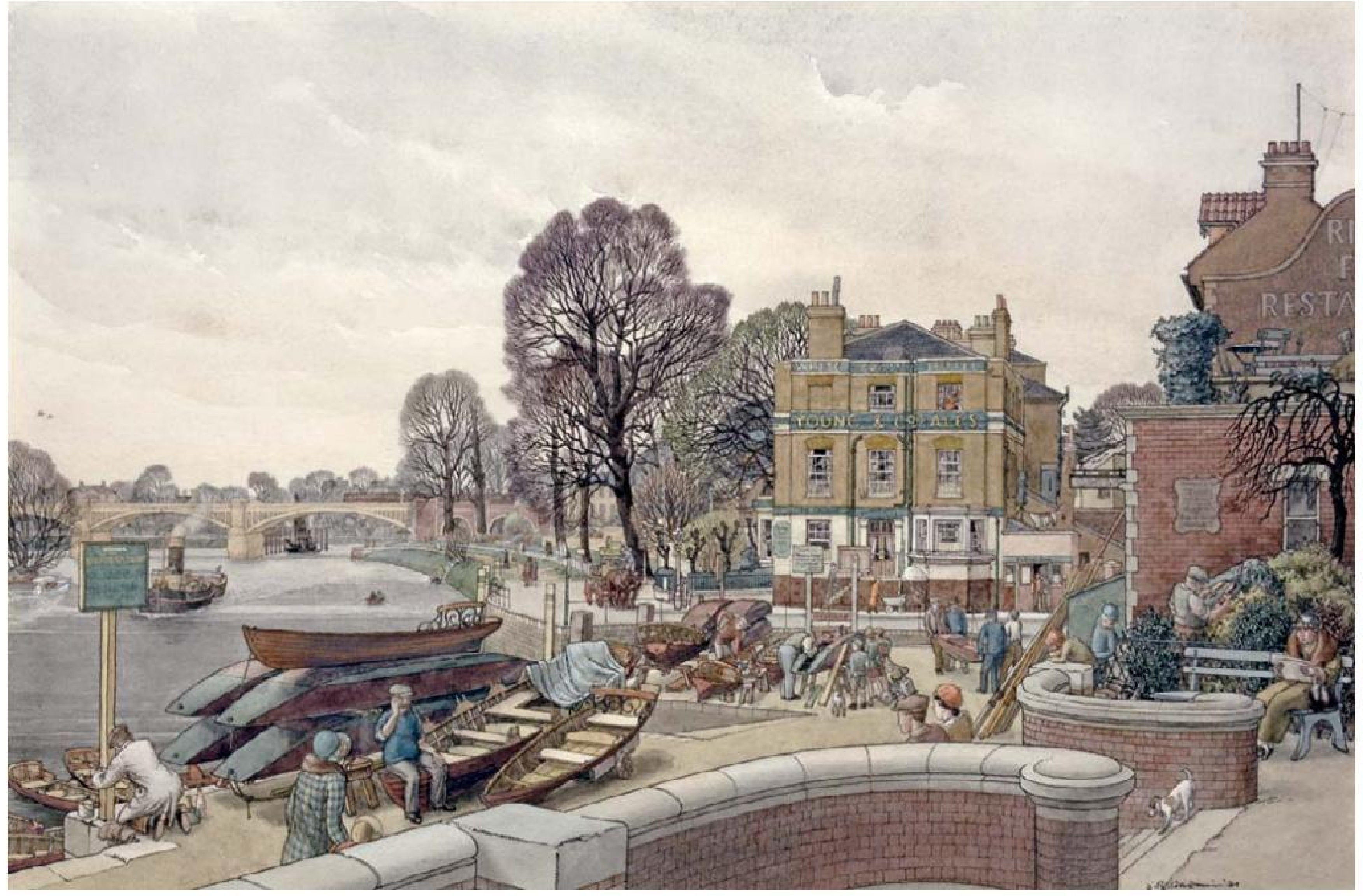
By 1932
Had a studio at Clapham Common, London, SW4, which was certainly at 20 Crescent Grove in 1938-39

1932
Elected an associate of the Royal Society of Painters in Water-Colours (ARWS), and began to exhibit at its exhibitions
Bought his own printing press
Death of his elder brother, Alan Charles Badmin

February 1933
Held 'Drawings and Etchings by S R Badmin, ARWS ARE', the first of two solo shows at the Fine Art Society, 148 New Bond Street, London, W1

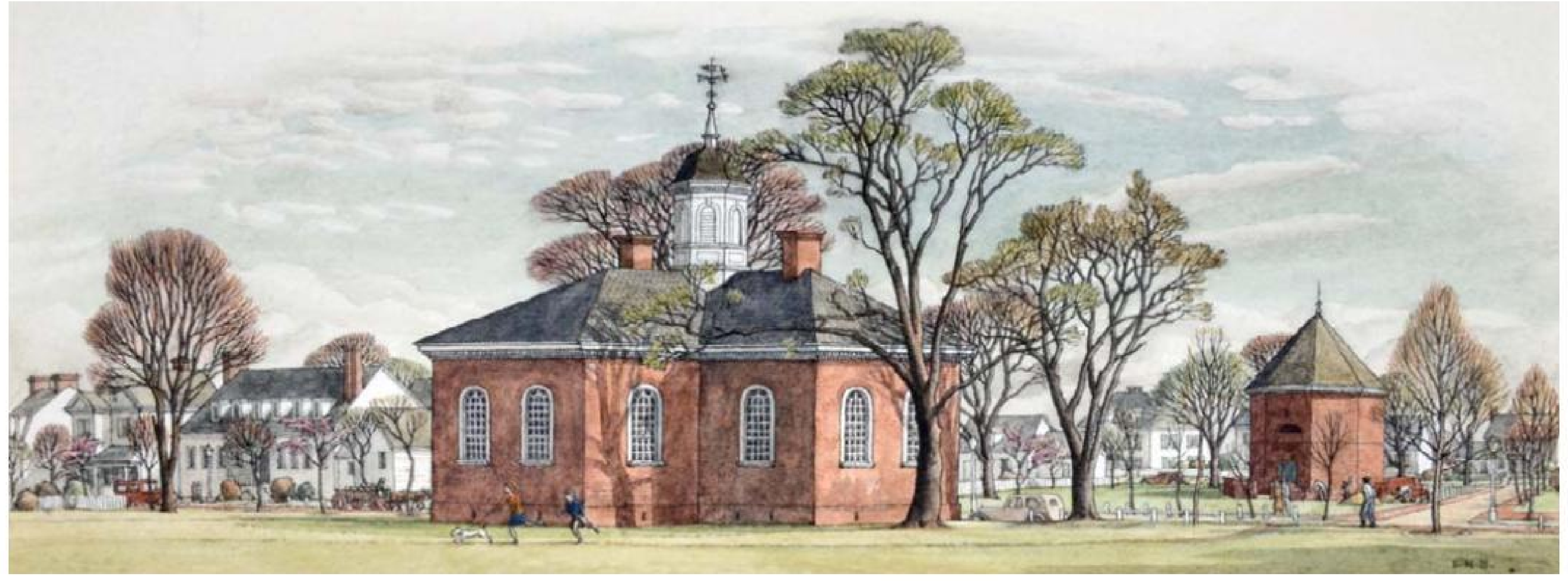
August 1933
Visited Bergen, Norway

1934
Began to teach two mornings a week at Richmond School of Art
Living at 17c Weighton Road, Anerley, London, SE20



1935
Elected a member of the Royal Society of Painter-Etchers and Engravers (RE)
Living at 162 Croydon Road, Anerley, London, SE20

March-September 1935
Undertook a six-month tour of the USA for the American magazine, *Fortune*, and returned to England via Canada



23 December 1935-1 January 1936
Visited France

16 March-4 April 1936
Held 'Etchings and Water-Colors by Stanley R Badmin' at M A McDonald, 665 Fifth Avenue, which included the results of his tour of the USA

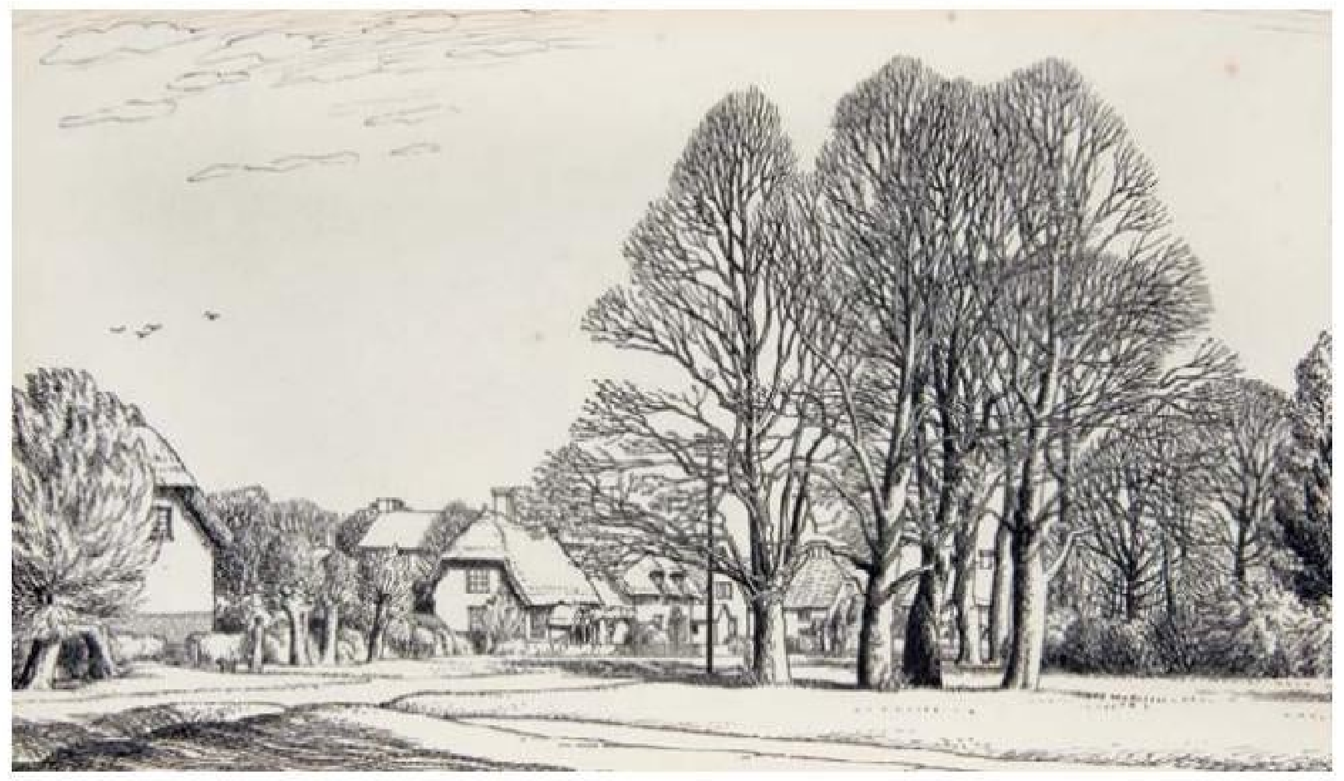
1936
As an enthusiastic amateur footballer, played for the Casuals Football Club
Began to teach etching one afternoon a week at St John's Wood School of Art, with P F Millard as co-principal
As a result of developing political awareness, persuaded by James Holland to join the Artists' International Association (AIA)

March 1936
'Artists of Note: Number 13: S R Badmin, ARWS RE', published in *The Artist*, pages 22-24

13 June 1936
Birth of his first child, Patrick Alan Badmin

June 1937
Held 'Water-Colours, etc, by S R Badmin, ARWS RE', the second of two solo shows at the Fine Art Society

1939
Resigned from the Royal Society of Painter-Etchers and Engravers
Elected a member of the Royal Society of Painters in Water-Colours (RWS)
Village and Town and *Highways and Byways of Essex* published



22 November 1939
Birth of his second child, Joanna Rose Badmin

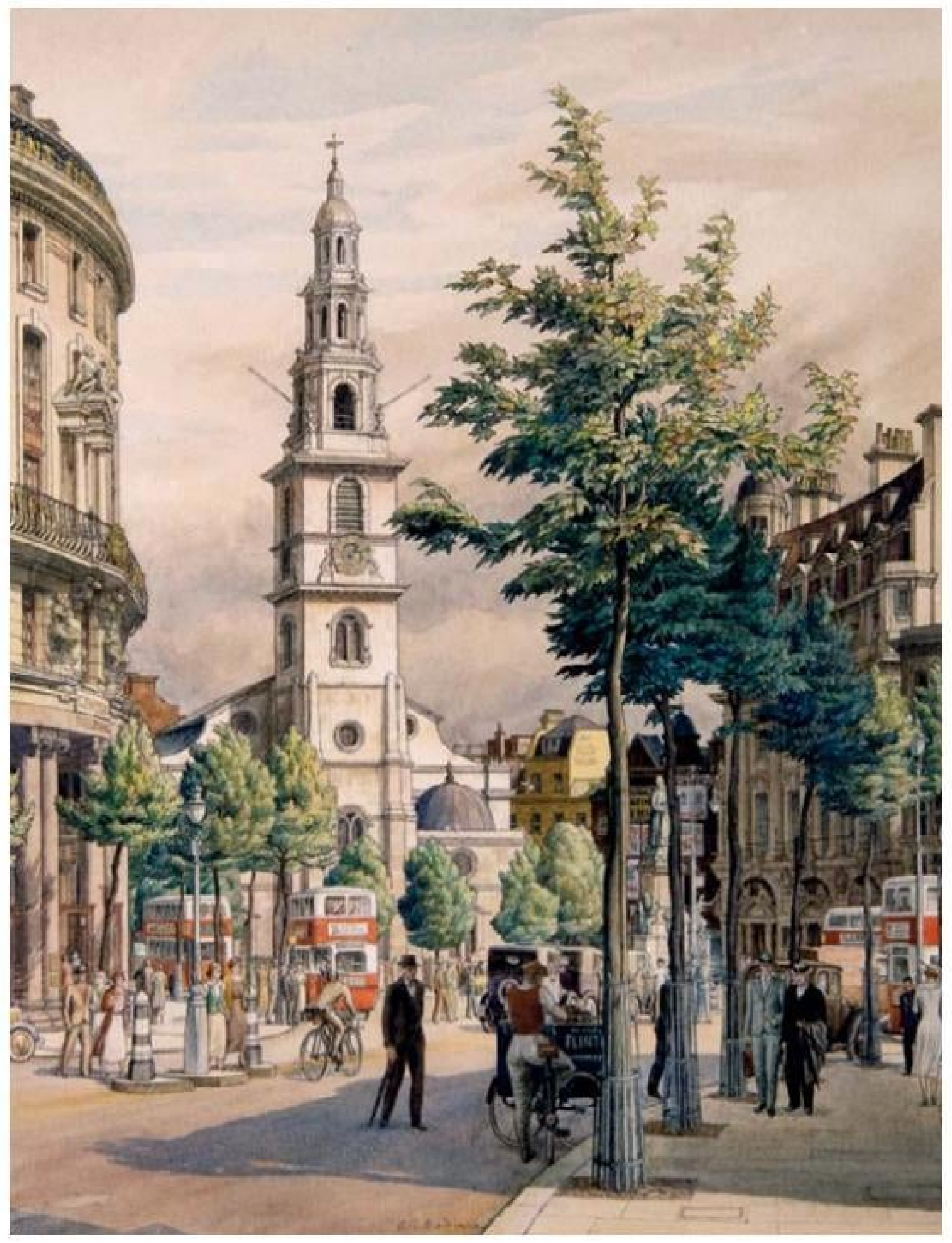
1939-40
Produced three zinc-litho plates for the Artists' International Association

By 1940
Had moved to 46 Venner Road, Sydenham, London, SE26

1940
Employed by the Pilgrim Trust to contribute to the Recording Britain Scheme, producing drawings of London and Middlesex, Bedfordshire, Buckinghamshire, Northamptonshire, Rutlandshire and Suffolk

Circa 1940
Began to contribute to *Radio Times*

1941
Employed by the Ministry of Information to produce illustrated wartime pamphlets



1942
Called up to the RAF, and worked on operational model-making at RAF Medmenham, near Henley-on-Thames
Trees in Britain published

1944
Painted *The Weekend Pass*, a large oil on canvas, for the mess at Medmenham
Trees and Shrubs and How to Grow Them published

1945
Royles began to commission images for greeting cards and calendars

1945-47
Commissioned by LNER to produce six landscape designs for railway carriage prints

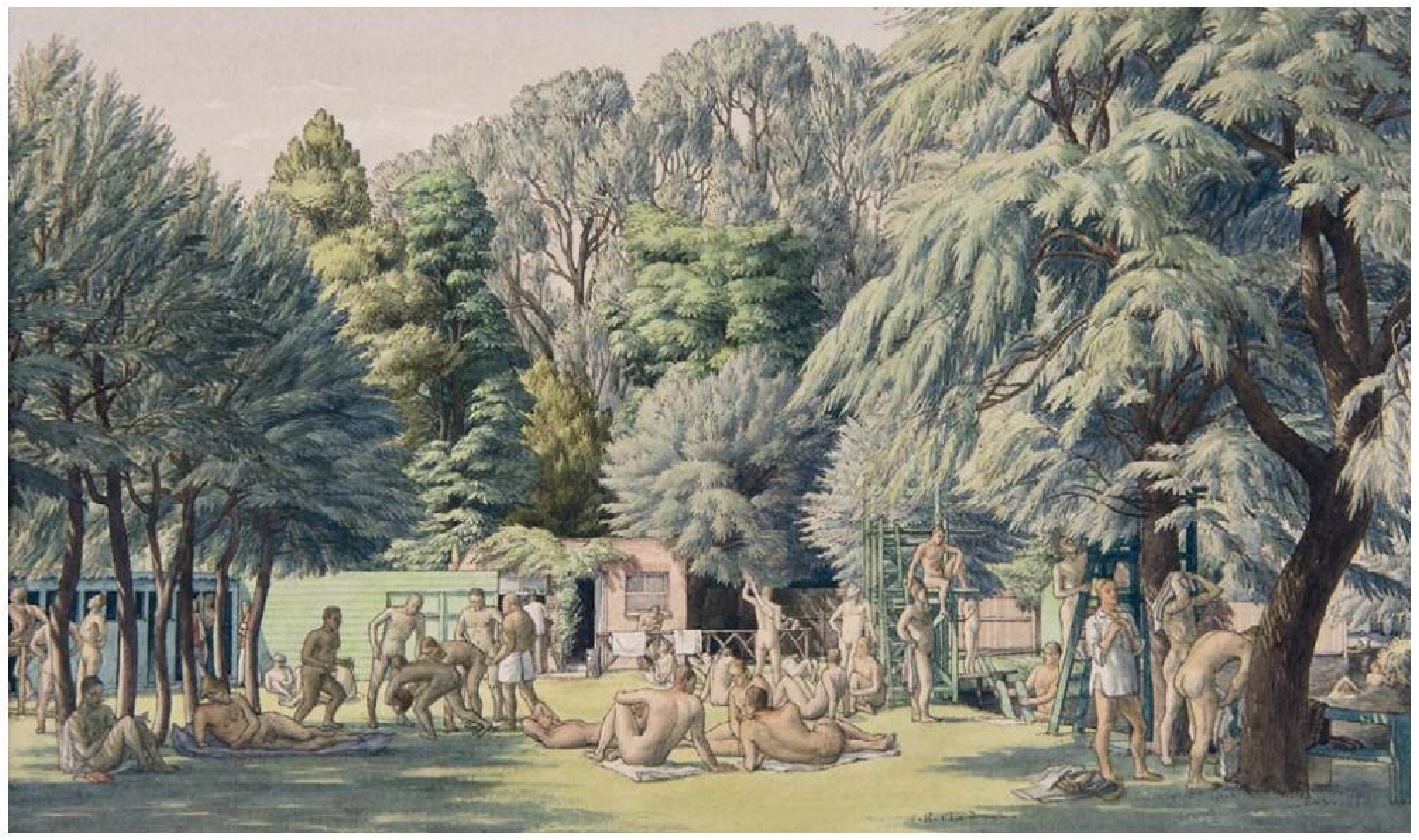
1946-47
Marriage ended; brought up the children

1946-49
Recording Britain published

1947
Country Bouquet and *Trees for Town and Country* published

1947-64
Began to teach General Drawing one day a week at the Central School of Art

1948
Divorced his first wife, Peggy
Joined the agency of Saxon Artists and began to take on frequent commercial commissions
The Children's Wonder Book in Colour, National Trust Guide: Buildings and *Oxford Replanned* published



1948-49
Living at 2 Charlecote Grove, Sydenham, London, SE26

1949
The Nature Lover's Companion and *Tree and Shrub Growing* published

24 March 1950
Married Mrs Rosaline Elizabeth Wates Flew (née Downey), widow of Robert Flew FRCS (died 1943); brought up her daughter, Elizabeth, with his children. They lived at her house, 'Saratoga', 52 Dacres Road, Forest Hill, London, SE26

1950
Mother died
The British Countryside in Colour published

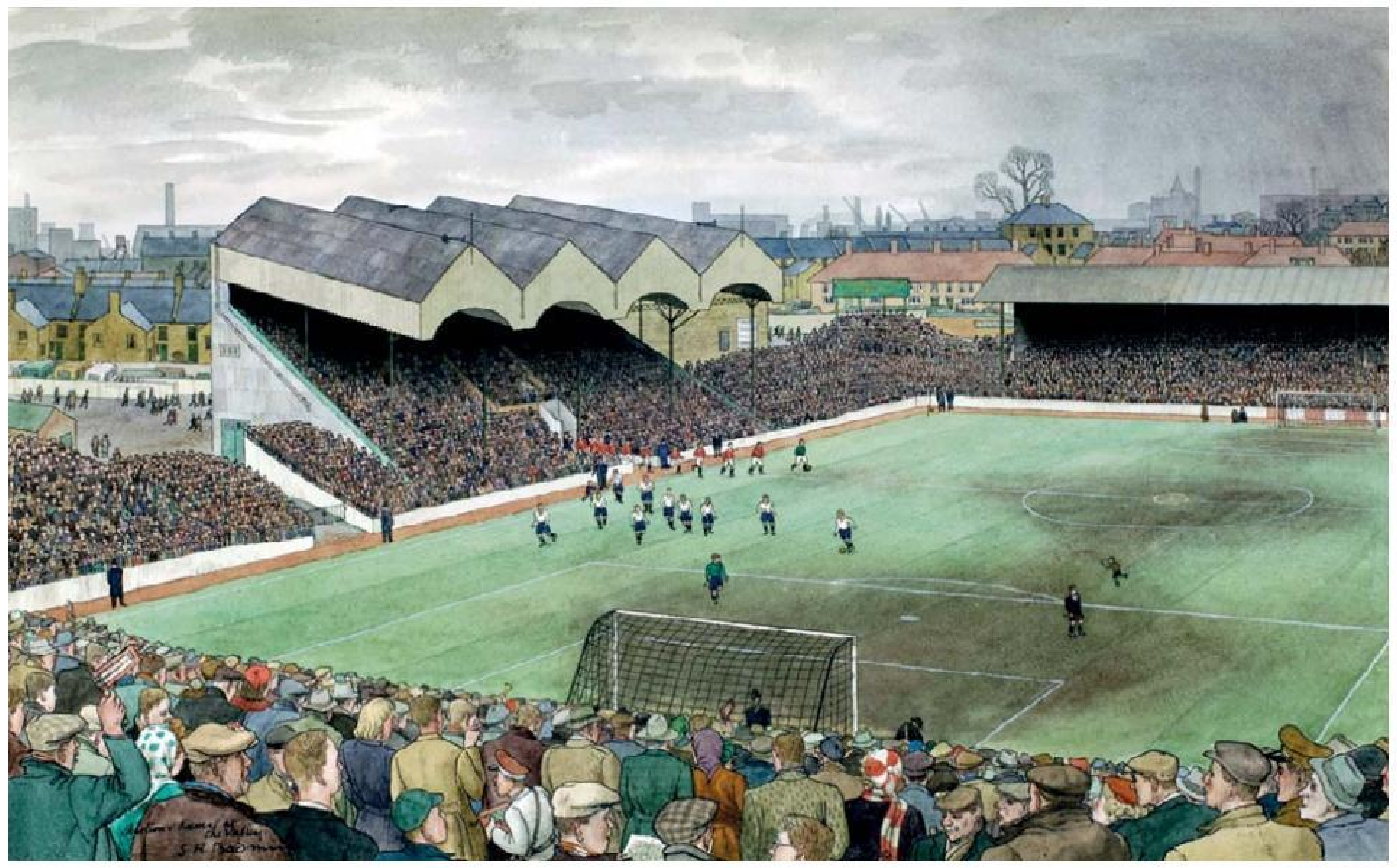
12 June 1951
Birth of his third child, Galea Rosaline Badmin

12 September 1951
Father died

1952
Famous Trees published

1953
Nature Through the Seasons in Colour and *The Seasons* published

March 1953
Submitted *Here They Come! The Valley* to Football and the Fine Arts, a Competition for Painters, Sculptors and other Artists, which was part of the 90th anniversary celebrations of The Football Association. As a result, he received a prize of £25



1955
Farm Crops in Britain published

March 1955
Held 'S R Badmin RWS: The English Landscape: An Exhibition of Water-Colours' at Ernest Brown and Phillips, Leicester Square, London, WC2

24 August 1955: 5.30pm
Appeared on BBC Children's Television explaining how he illustrated a book

28 September 1956: 5pm
Appeared on BBC Children's Television in an item called 'Detective Work Among the Trees'

1957
Elected a Fellow of the Society of Industrial Artists

10 July 1957: 3pm
Appeared on BBC Television's *Mainly for Women*, talking about his work

1958
The Central Office of Information commissioned *Apple Trees & Landscape (Effects of Smog)* to be included in the British Pavilion at Expo 58 in Brussels
The Shell Guide to Trees and Shrubs published

1959
Moved to 'Coaters', Bignor, Pulborough, Sussex

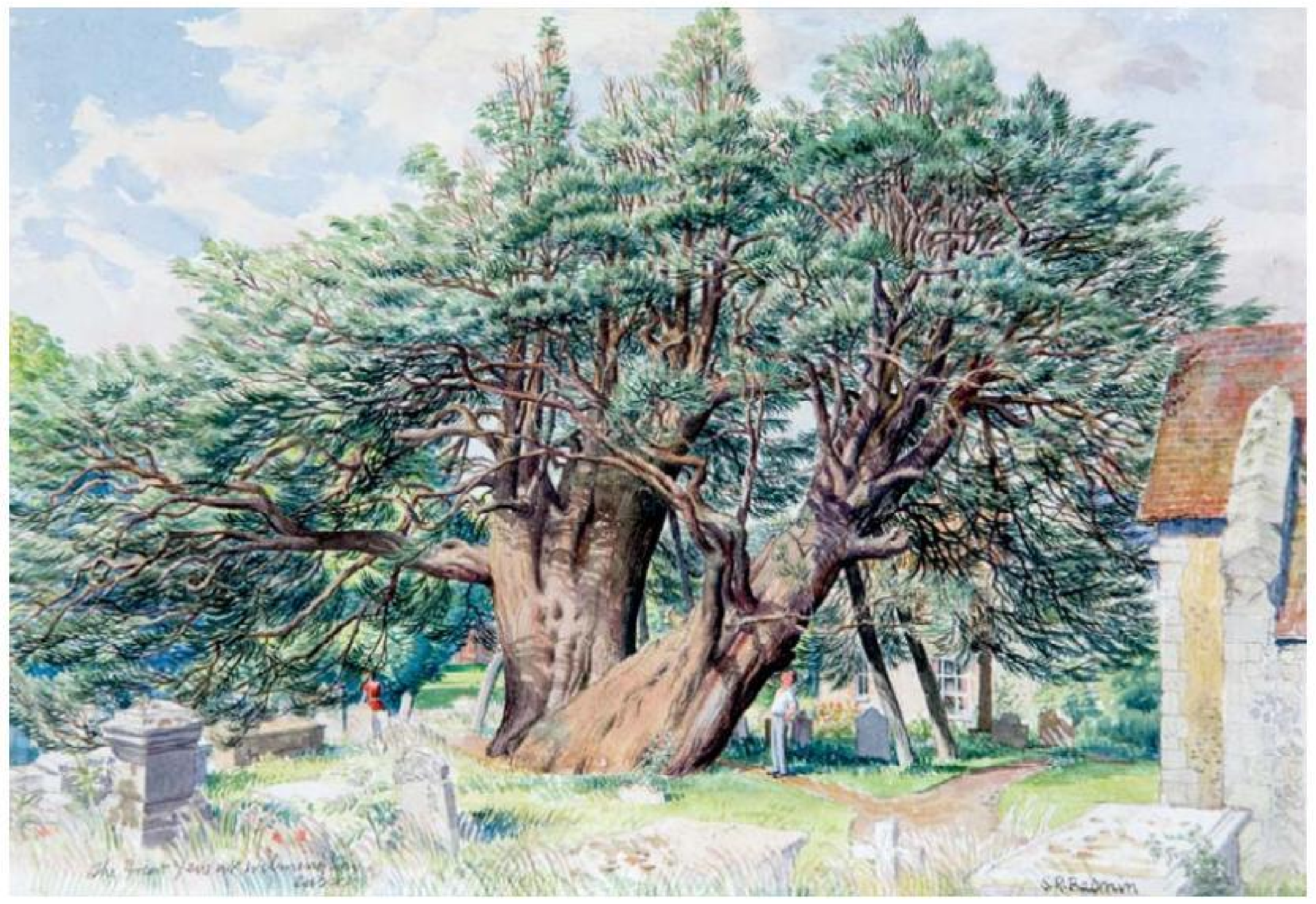
1960
Trees of Britain published

By 1960 until at least 1987
A member of the Society of Sussex Painters

6-30 December 1961
Three works were included in the Winter Exhibition, Foyles Art Gallery, Charing Cross Road, London, WC2

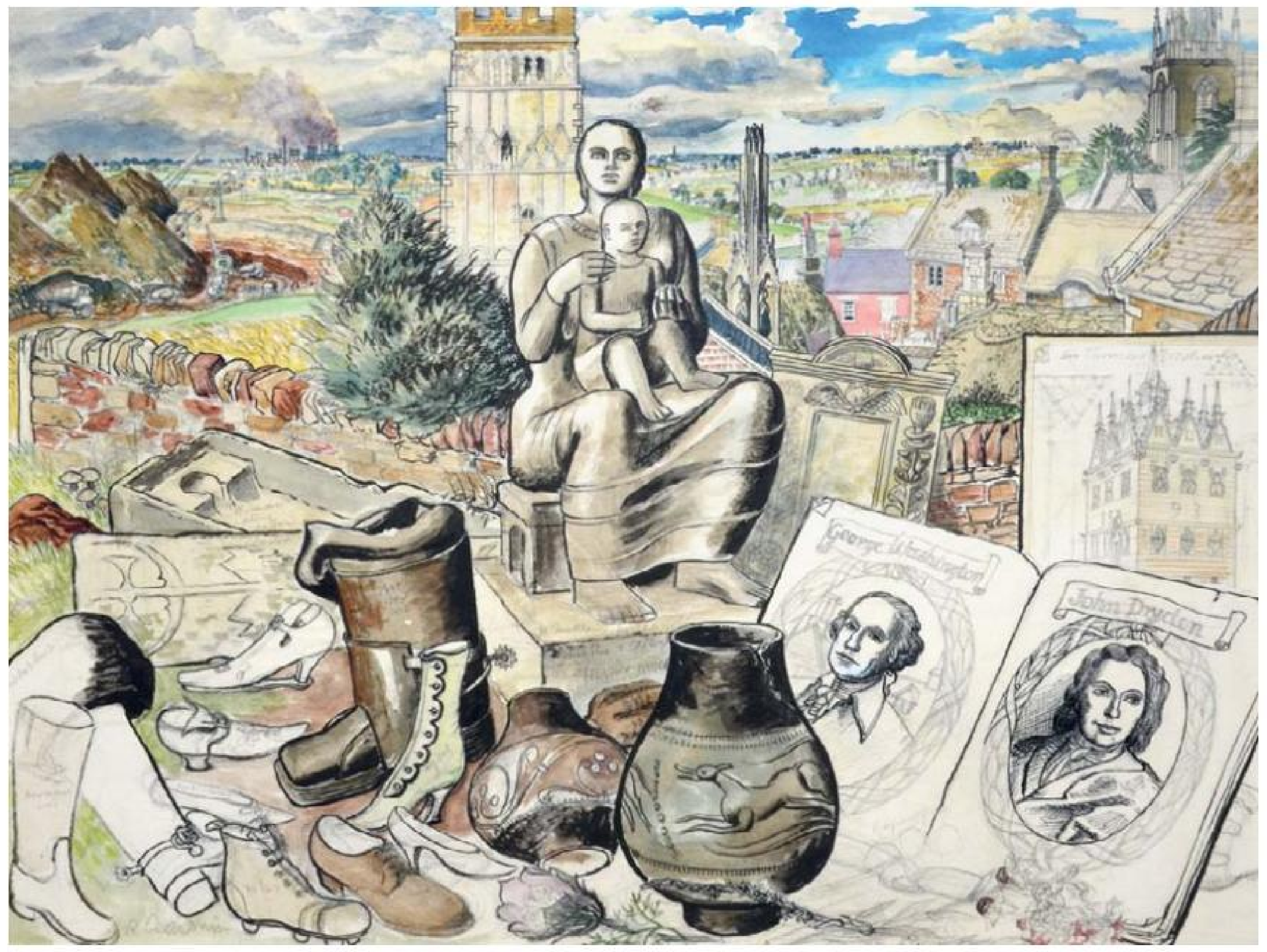
1962
'Stanley Roy Badmin, RWS, RE' by Adrian Bury, published in *The Old Water-Colour Society's Club*, The Thirty-Seventh Annual Volume, pages 34-37

1963
The Ladybird Book of Trees published



9-30 November 1963
'Exhibition of Paintings, Drawings and Etchings by S R Badmin, Edith Hilder, Rowland Hilder, Will Nickless, Boye Uden, Maurice Wilson', Tunbridge Wells Gallery, 8 Chapel Place, Tunbridge Wells, Kent

1964
The Shell and BP Guide to Britain published, containing as illustrations the covers produced for 'The Shilling Guides' published by Shell-Mex and BP Ltd



1965
Elected RE Hon Retired
The Reader's Digest Complete Atlas of the British Isles published and regularly comissioned to produce covers for *Reader's Digest* magazine, UK edition until c1985

10 November-9 December 1967
'S R Badmin, RWS RE ARCA FSIA. An exhibition of work' held at Worthing Museum & Art Gallery

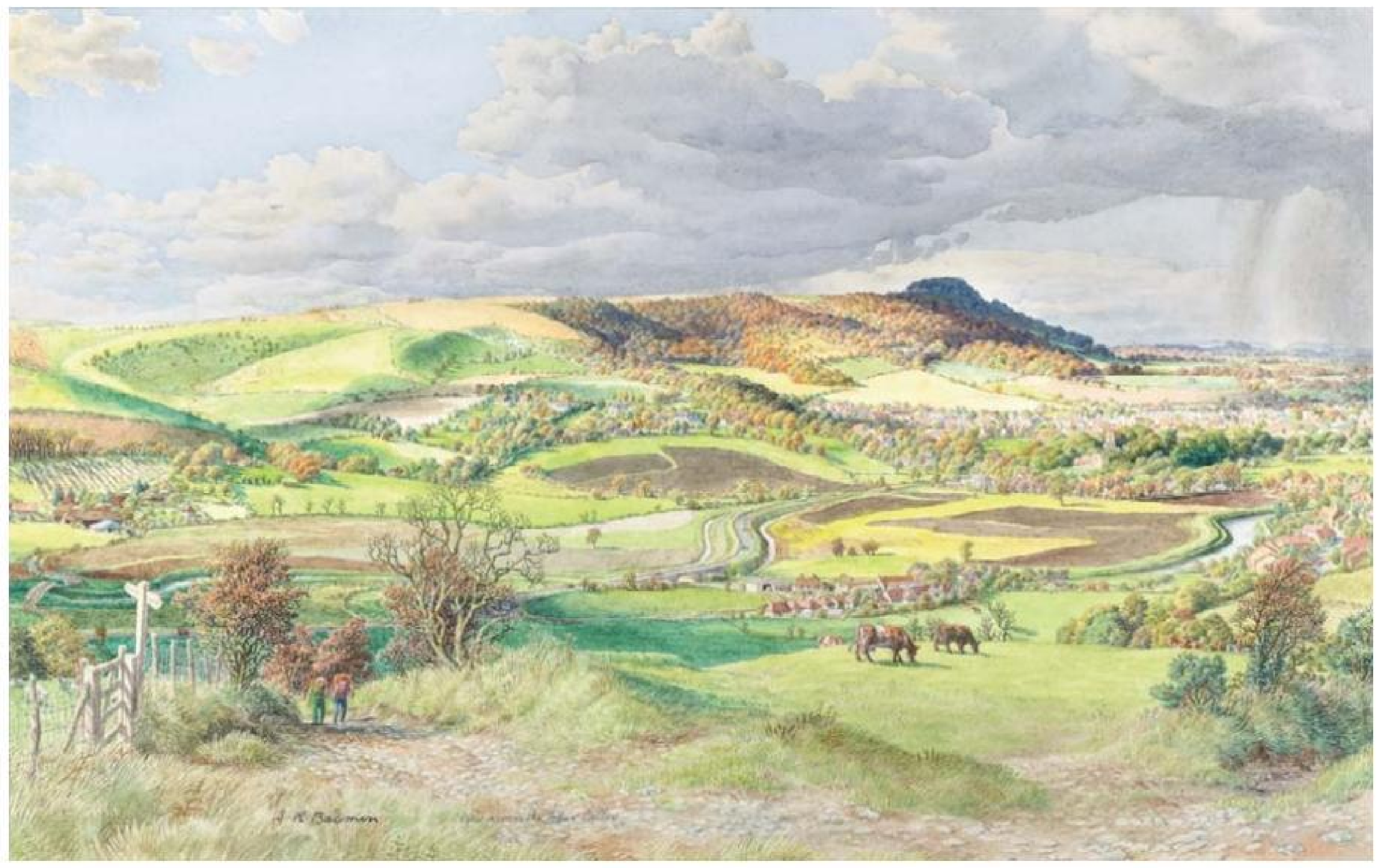
1968
Lived at Stane House (Bottom Flat), Bignor, Pulborough, Sutton, Sussex – while building 'Streamfield' in a field across from 'Coaters'
Buildings and Builders published

By autumn 1969
Moved into 'Streamfield'

1971
AA Illustrated Guide to Britain published

12 May-9 June 1973
Four watercolours were included in 'Watercolour Drawings. From the 1973 Exhibition of the Royal Society of Painters in Watercolours', Worthing Art Gallery

22 September-27 October 1974
Seven etchings were included in 'After many a summer … An Exhibition of English Pastoral Etchings. To mark the publication of 12 plates by Robin Tanner' at Abbot Hall Art Gallery, Kendal; this then toured to the Holburne Museum, Bath 9 November – 8 December



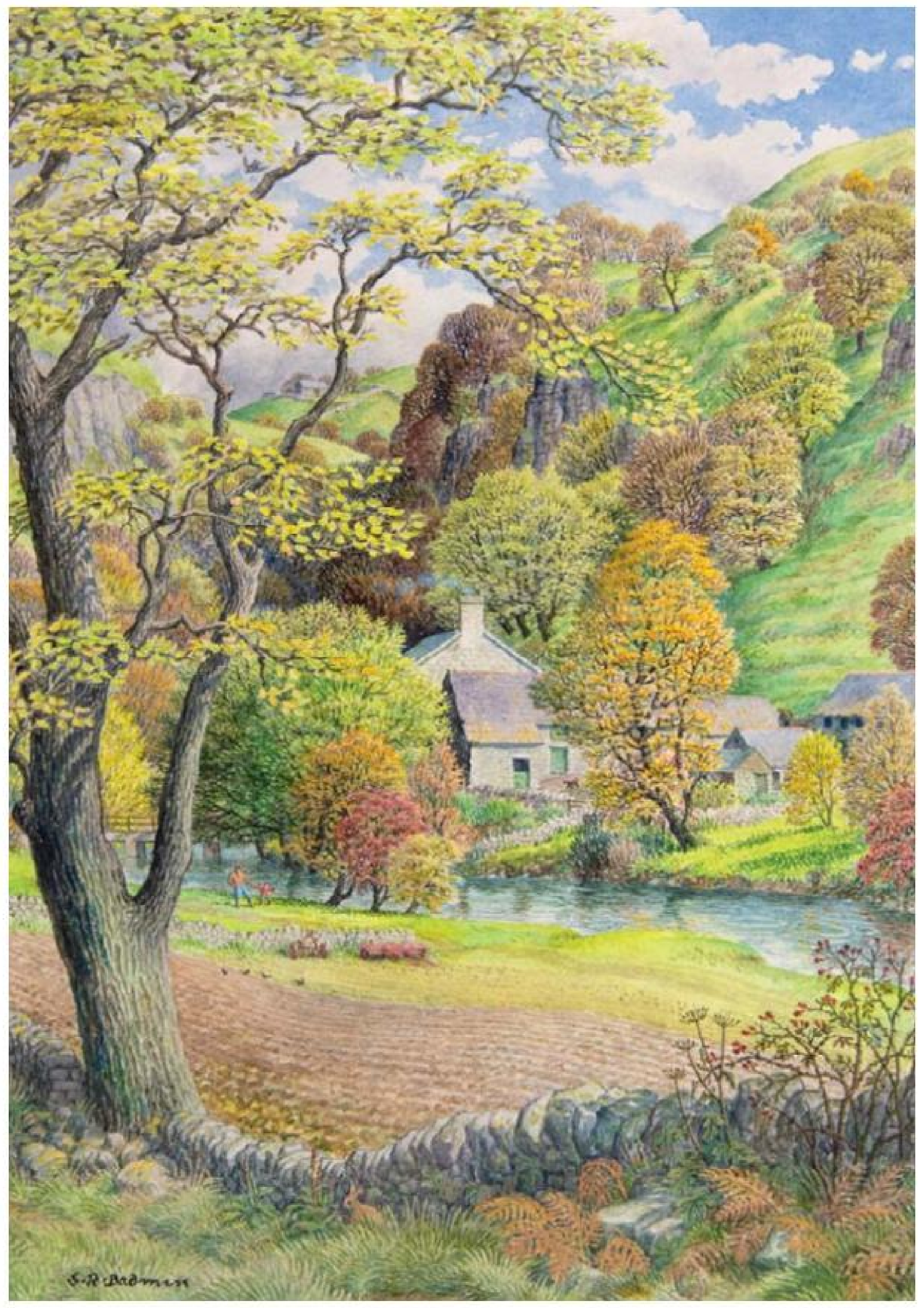
1975
No Through Road published

14-17 September 1979
Five works included in 'Exhibition of Sussex Views and Works by Sussex Artists', Petworth Festival of English Music and Art, The Leconfield Hall, Petworth

1982
Springtime at Ratley, near Edgehill was chosen from the artist's own collection to be included in the prestigious exhibition, 'British Watercolours and Drawings', sent by the British Council to Peking.
On its return, it was shown in Edinburgh and Southampton

5-30 October 1984
Honoured with a small subsidiary exhibition in the autumn exhibition of the Royal Watercolour Society at Bankside Gallery, London, SE1

1985
Designed a set of four plates, depicting 'The Four Seasons of the English Countryside', for Royal Worcester. These were produced in a limited edition of 20,000



June 1985
'S R Badmin', major retrospective exhibition, held at Chris Beetles Ltd,
5 Ryder Street, London, SW1 – coinciding with the appearance of
Chris Beetles' biography, *S R Badmin and the English Landscape*, published by Collins

28 February-7 March 1986
25 etchings and 1 line engraving included in 'The Etchers', Chris Beetles Ltd

21 June-25 July 1986
Three works included in 'RWS Watercolour Exhibition', Bourne Gallery,
31-33 Lesbourne Road, Reigate, Surrey

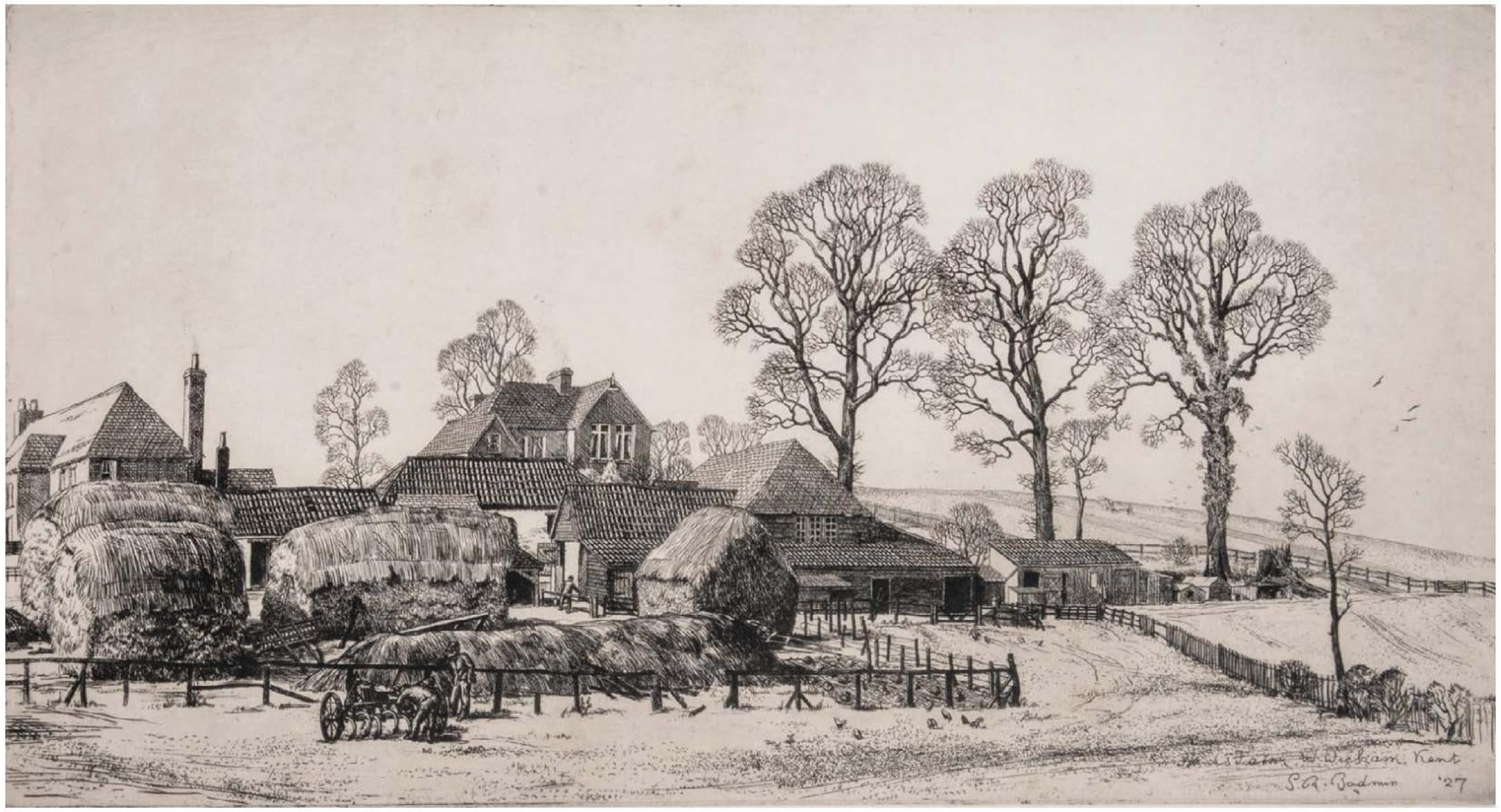
2-11 September 1987
'The Royal College of Art Tradition: Randolph Schwabe and S R Badmin' held at
Chris Beetles Ltd, 10 Ryder Street, London, SW1

9-24 July 1988
'Exhibition of Watercolours by S R Badmin, Dennis Roxby-Bott & Ernest Greenwood',
Lannards Gallery, Okehurst Lane, Billingshurst, West Sussex

28 April 1989
Died at St Richard's Hospital, Chichester, West Sussex

Catalogue Raisonné of Prints

1 1927 Hawes Farm, West Wickham



Signed, inscribed 'Hawes Farm, W Wickam [sic] Kent' and dated '27 in plate
Etching
8 ⅝ x 15 ⅜ inches (22 x 39.1 cms)
Edition of 35

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 62, Catalogue Raisonné no 1

Exhibited: Twenty One Gallery, 1929

Etched at the Royal College of Art in 1927 and published by the Twenty One Gallery in 1928. 'Now a suburban development' (SRB Etching Notes).

Collection of the Ashmolean Museum, Oxford (2/35).

Addington, Kent 1927 2

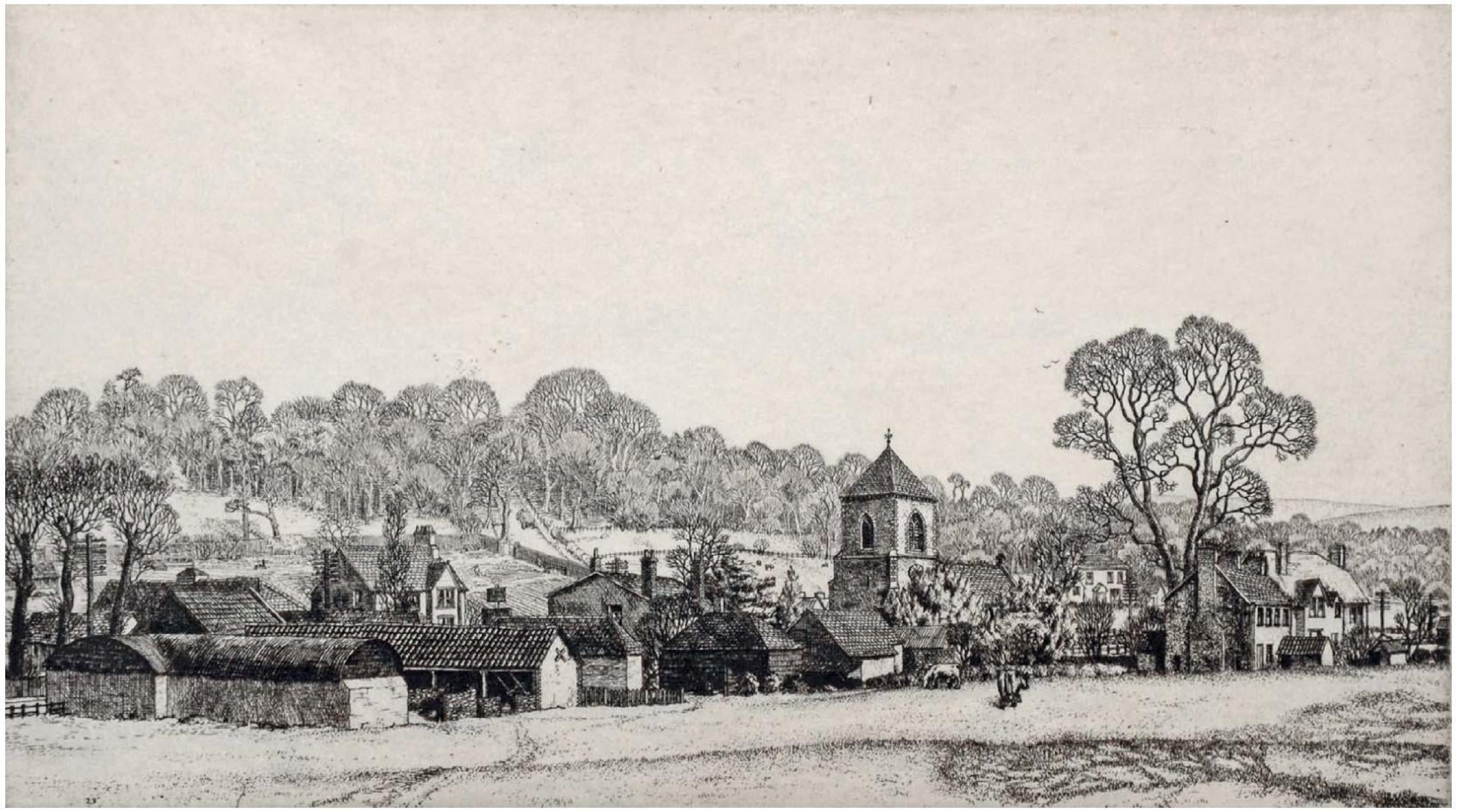
Signed with intitials indistinctly and dated ’29 in the plate
6 ⅜ x 10 ¾ inches (16.2 x 27.3 cms)
Edition of 40

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 62, Catalogue Raisonné no 2

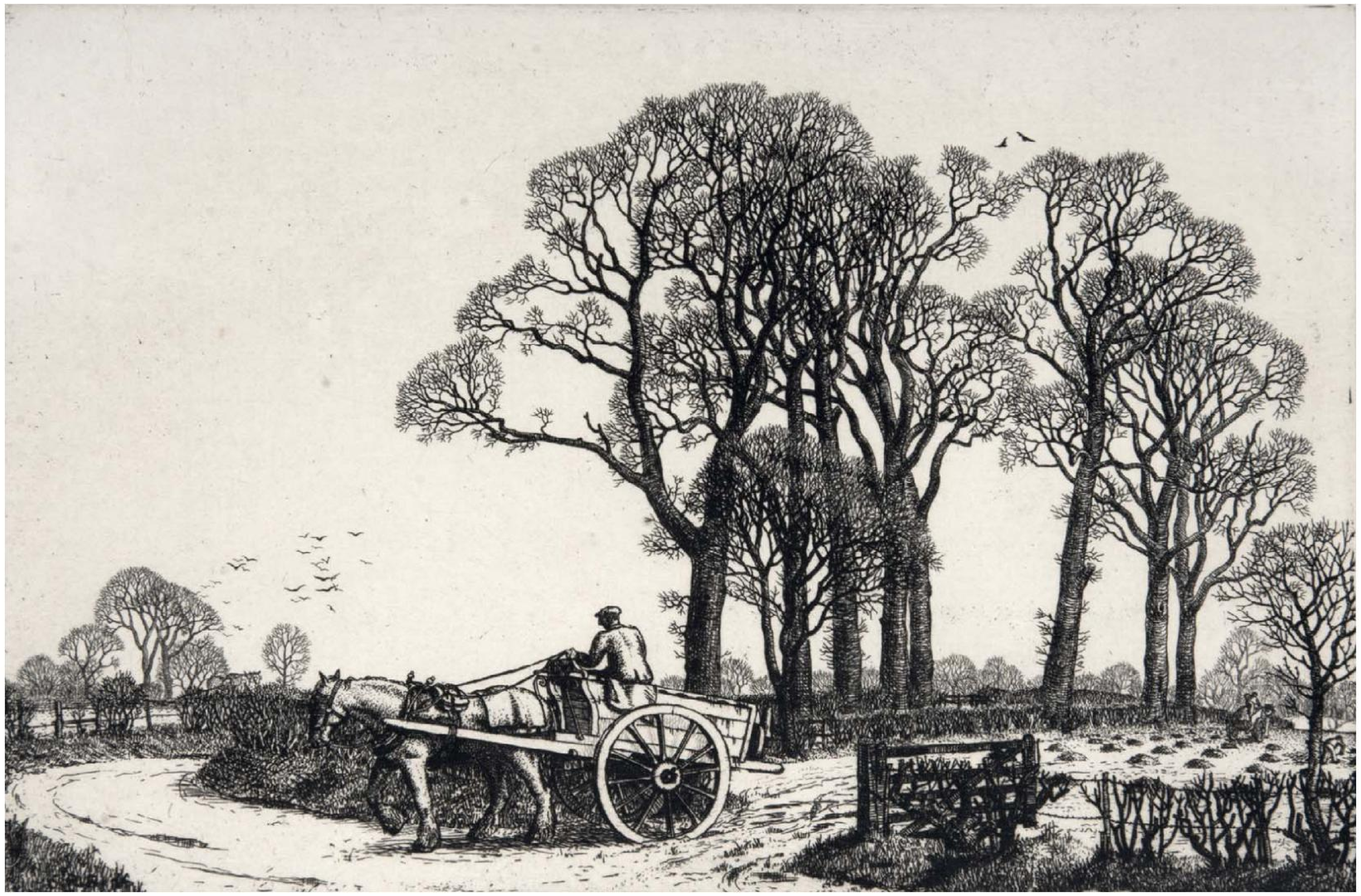
Exhibited: Twenty One Gallery, 1929 (3 ½ gns)

Etched at the Royal College of Art in 1927. Published in 1928.
Near West Wickham. Originally titled ‘Addington, Kent, Surrey, near Croydon’ and ‘Kent has been struck out’. SRB also notes that there was a proof of this in the pub, ‘The Cricketers’ in Addington village and that it is ‘now suburban’ (SRB Etching Notes).

Collection of the Ashmolean Museum, Oxford (4/40).



3 1927 Elms at West Wickham



Signed with initials in plate
Etching
5 ¾ x 8 inches (14.6 x 20.3 cms)
Edition of 40

Illustrated: *Fine Prints of the Year*, 1928, as 'Elms near West Wickham'

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 62, Catalogue Raisonné no 3

Exhibited: Twenty One Gallery, 1929 (2 gns); 'Watercolours and Etchings by S R Badmin, ARWS, ARE', Fine Art Society, February 1933, no 58 (£2.12.6)

Etched at the Royal College in 1927, published by the Twenty One Gallery in the same year. 'Layhams Farm' added to the title and inscribed by SRB on etching 26/40.

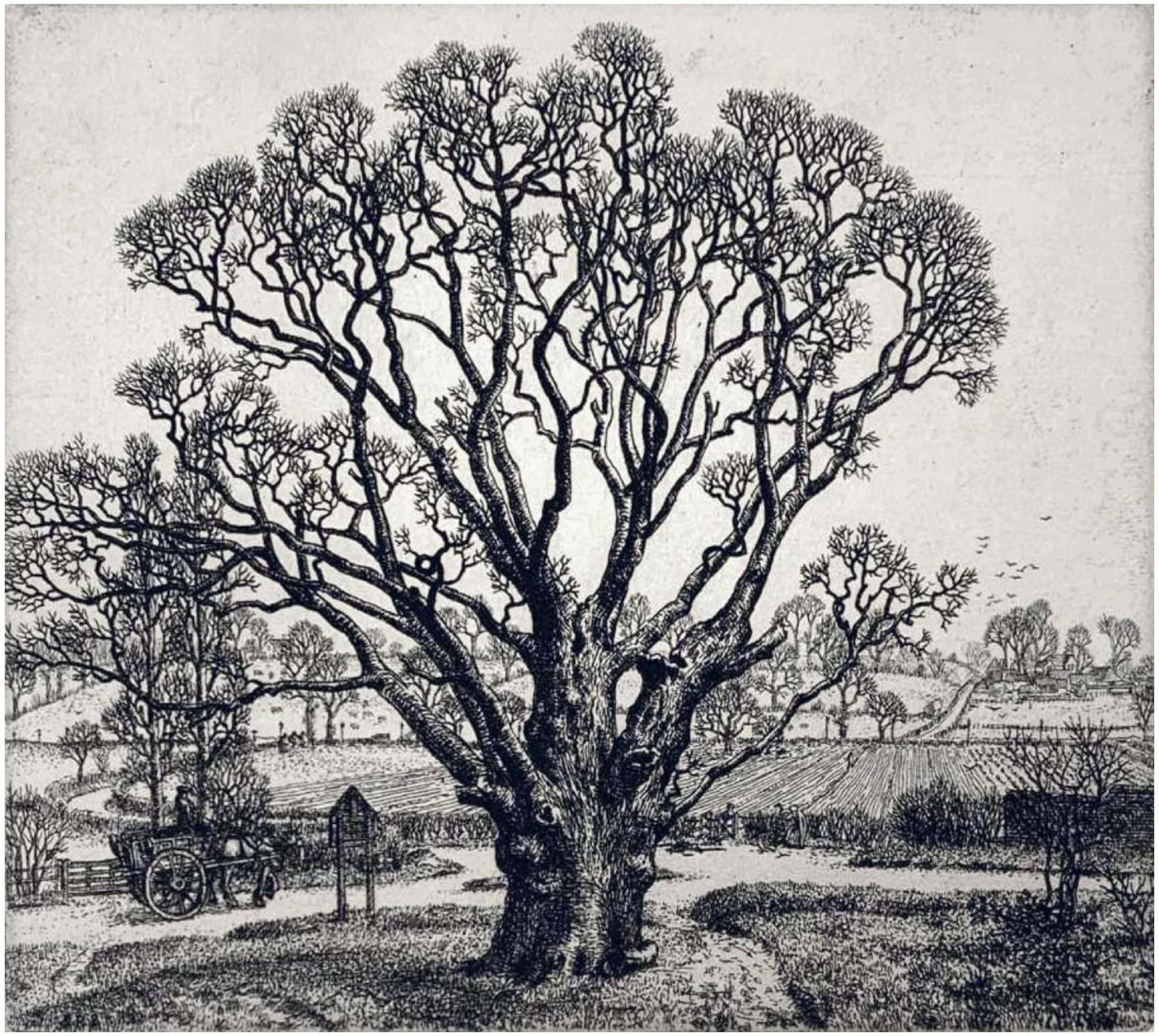
Old Oak at West Wickham 1927 4

Signed with initials in plate
Etching
4 ¼ x 5 inches (10.8 x 12.7 cms)
Edition of 35

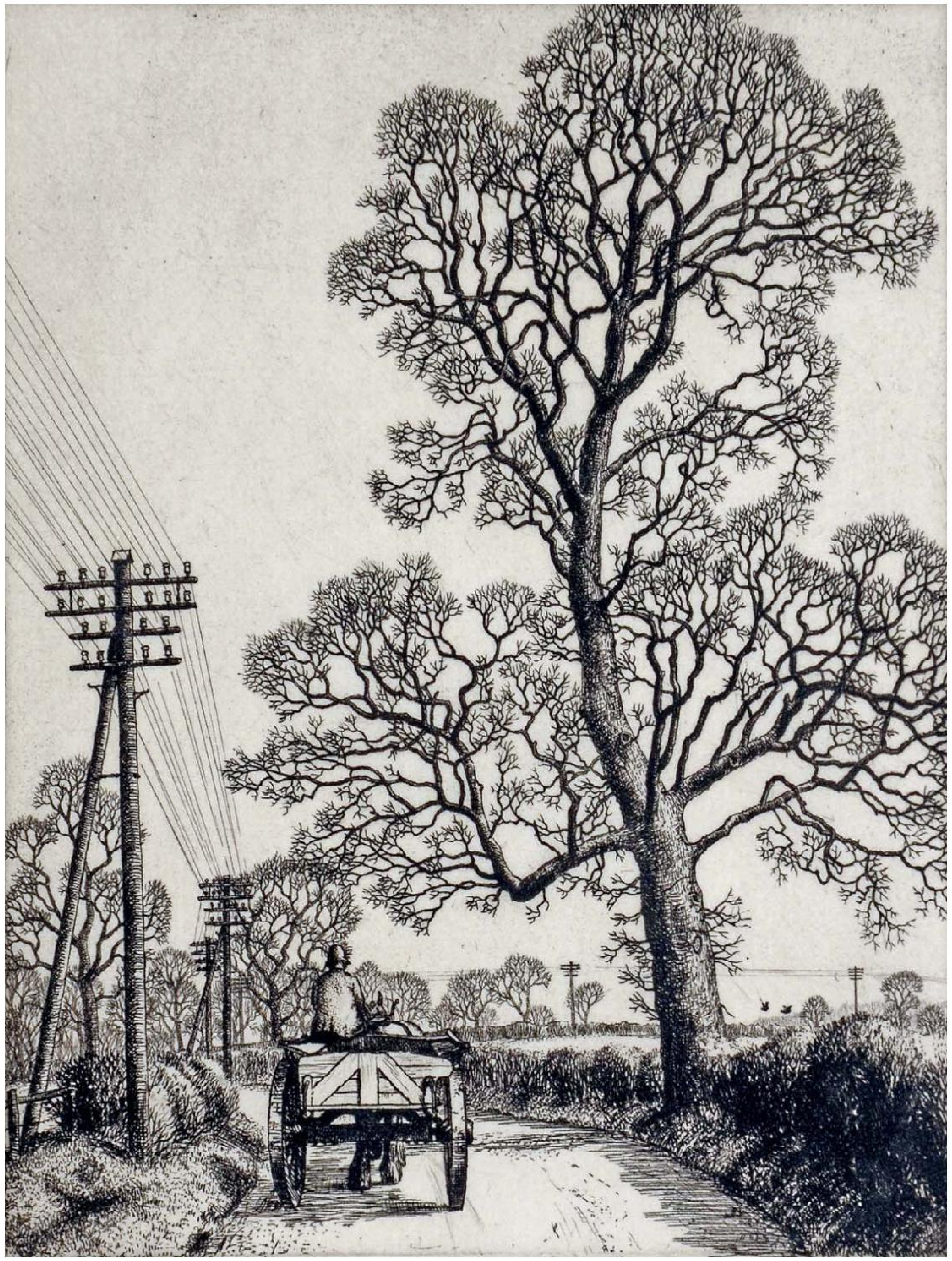
Exhibited: Twenty One Gallery, 1930

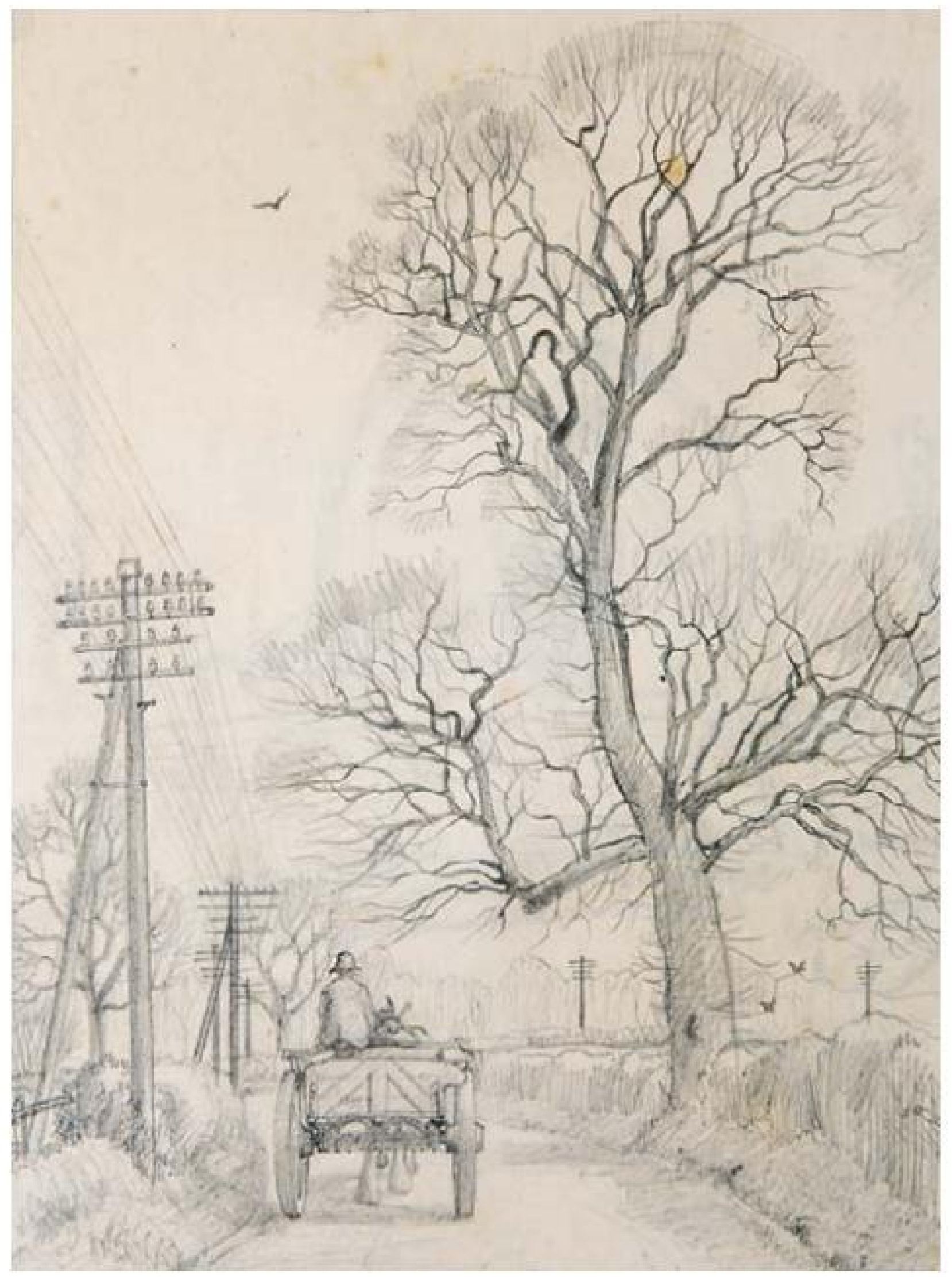
Published by the Twenty One Gallery in 1927. The 2nd Trial was inscribed 'The Old Oak. corner of W Wickham Common, Kent'.

Collection of the Ashmolean Museum, Oxford (5/35); Kemper Art Museum, Washington University in St Louis: the gift of Dr Malvern B Clopton, 1938.



5 1928 Elm and Cart At Mells, Somerset





Etching
6 ¼ x 4 ¾ inches (15.9 x 12 cms)
Edition of 35

Illustrated: *Fine Prints of the Year*, 1928, as 'Elm at Mells, Somerset' (edition listed as 25)

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 62, Catalogue Raisonné no 5

Exhibited: Twenty One Gallery, 1930; Colnalghi, New York, 1930 ($96); 'Watercolours and Etchings by S R Badmin, ARWS, ARE', Fine Art Society, February 1933, no 42, (£2.12.6) as 'Elms near Mells, Somerset'

Published by the Twenty One Gallery in 1928 for 2 gns.

Preliminary study for *Elm and Cart at Mells, Somerset*
Pencil
6 ¾ x 5 inches

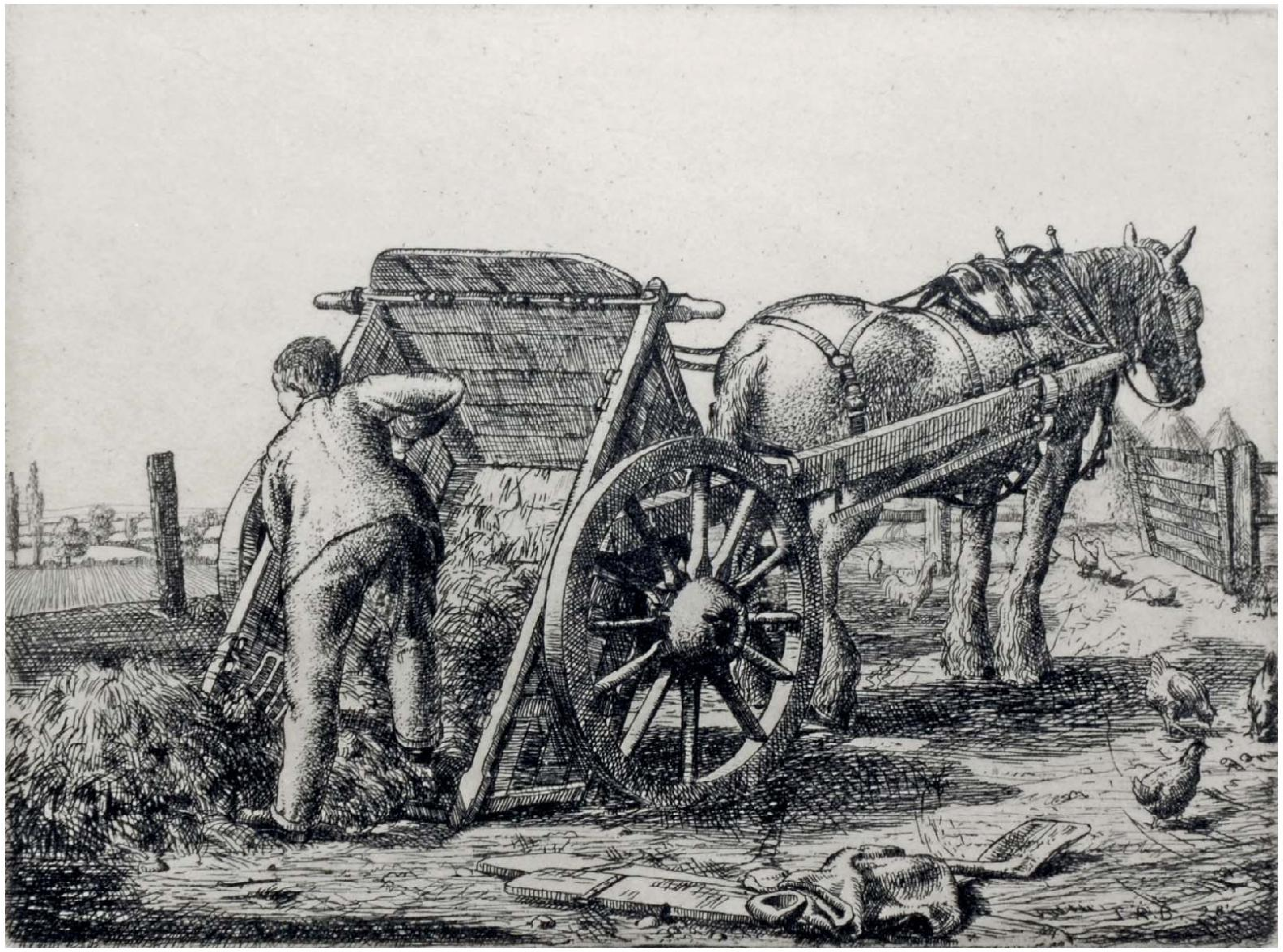
The Tip Cart 1928 6

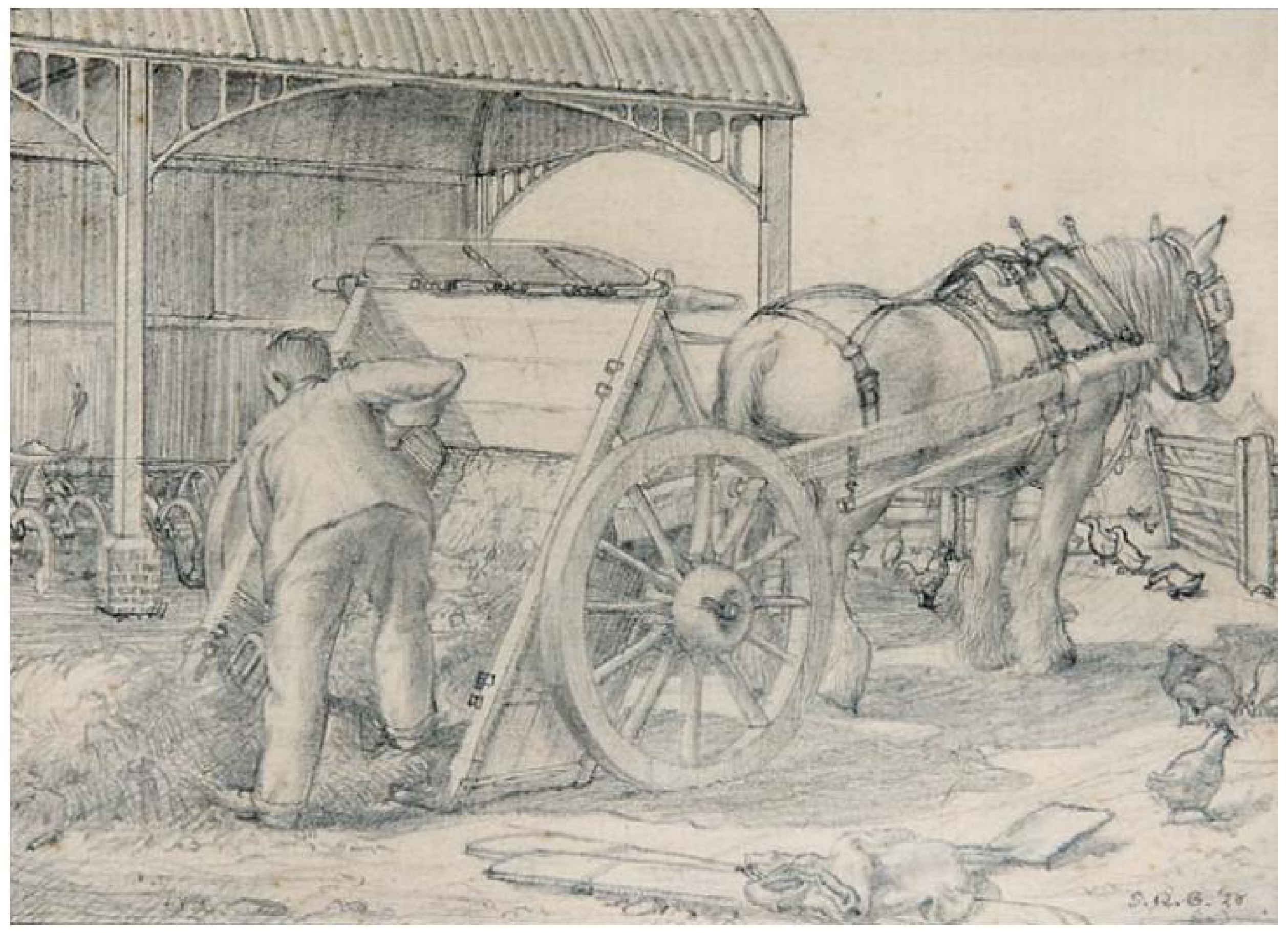
Signed with initials and dated '28 in plate
Etching
4 x 5 inches (10.2 x 12.7 cms)
Edition of 35

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 62, Catalogue Raisonné no 6

Exhibited: Twenty One Gallery, 1929; 'Watercolours and Etchings by S R Badmin, ARWS, ARE', Fine Art Society, February 1933, no 33 (£2.12.6)

The first state had a Dutch barn in the background, removed in later states.
It was etched at the Royal College of Art and published by the Twenty One Gallery in 1928.
Also known as 'The Dung Cart'.





Preliminary study for *The Tip Cart*
Pencil
3 ¾ x 5 inches

7

1928

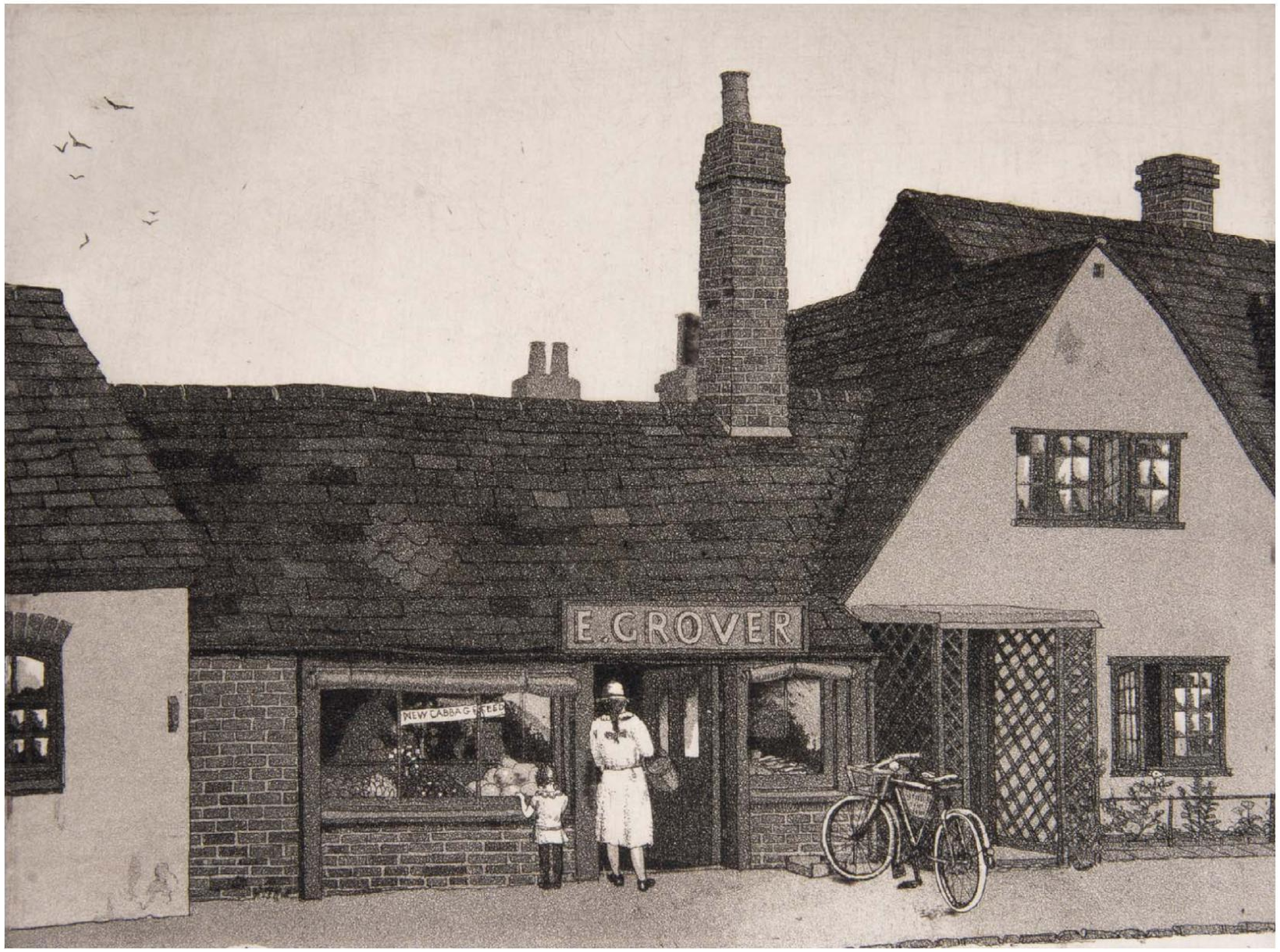
Shops at Shere

SRB remembered doing this at the Royal College of Art in 1928. Not published.

8

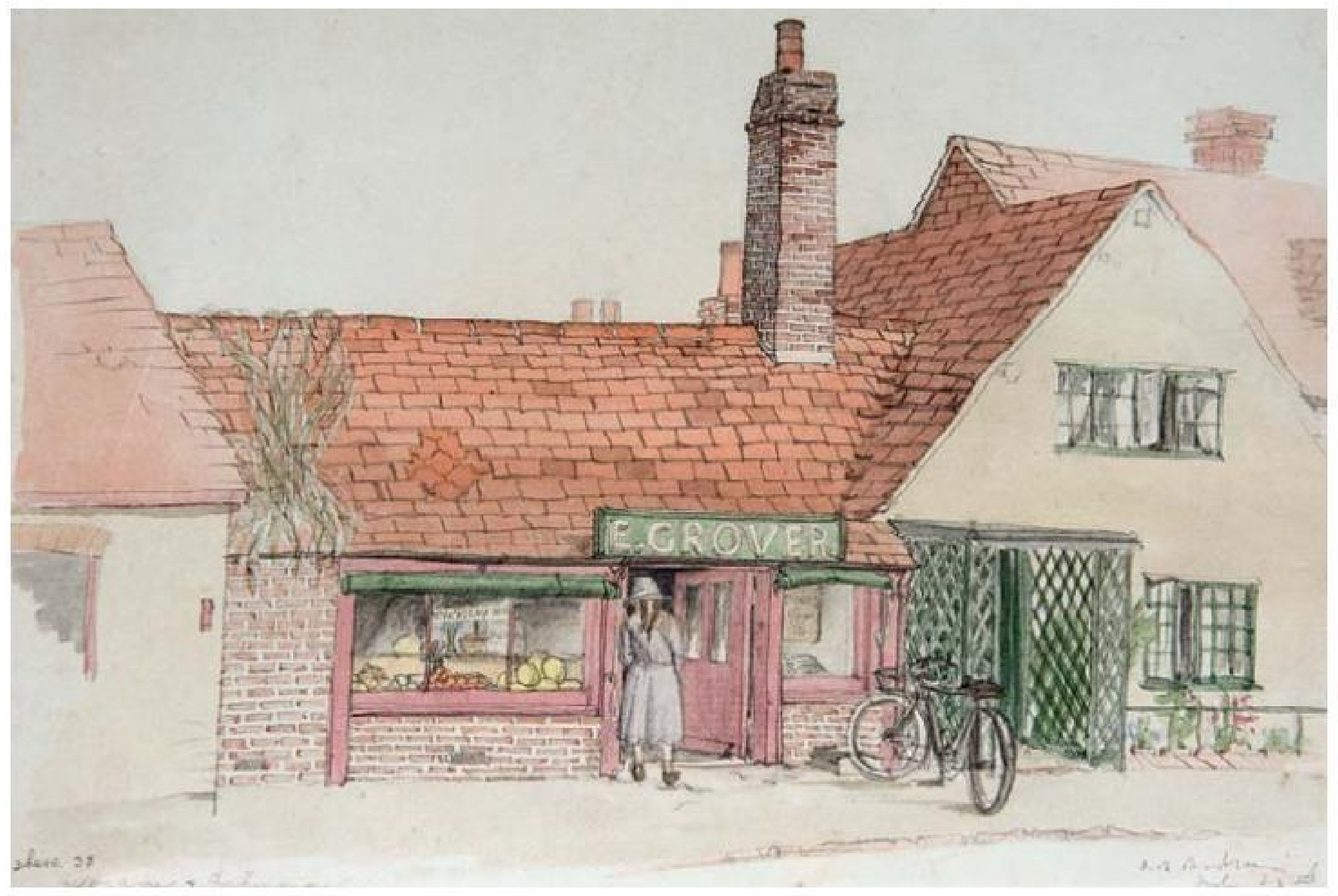
1928

Greengrocer & Fishmonger, Shere

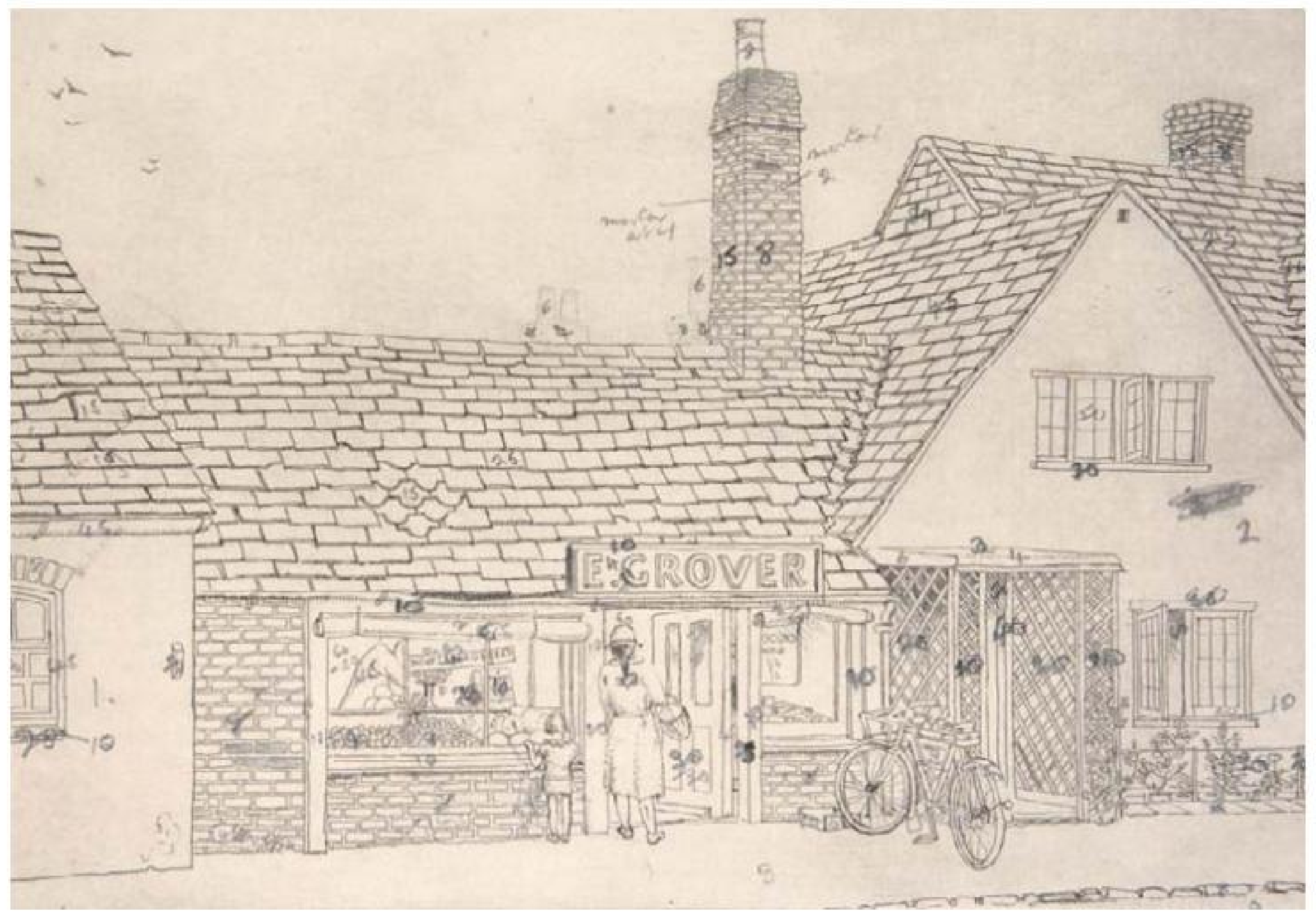


Aquatint with etched outlines.
6 ¼ x 8 inches (15.9 x 20.3 cms)
Edition of 10

Executed at the Royal College of Art in 1928



Preliminary watercolour tonal study, 6 ¾ x 8 ¾ inches



Etched outline prior to addition of aquatint
6 ¾ x 8 ¾ inches

Mells, Somerset 1929 9

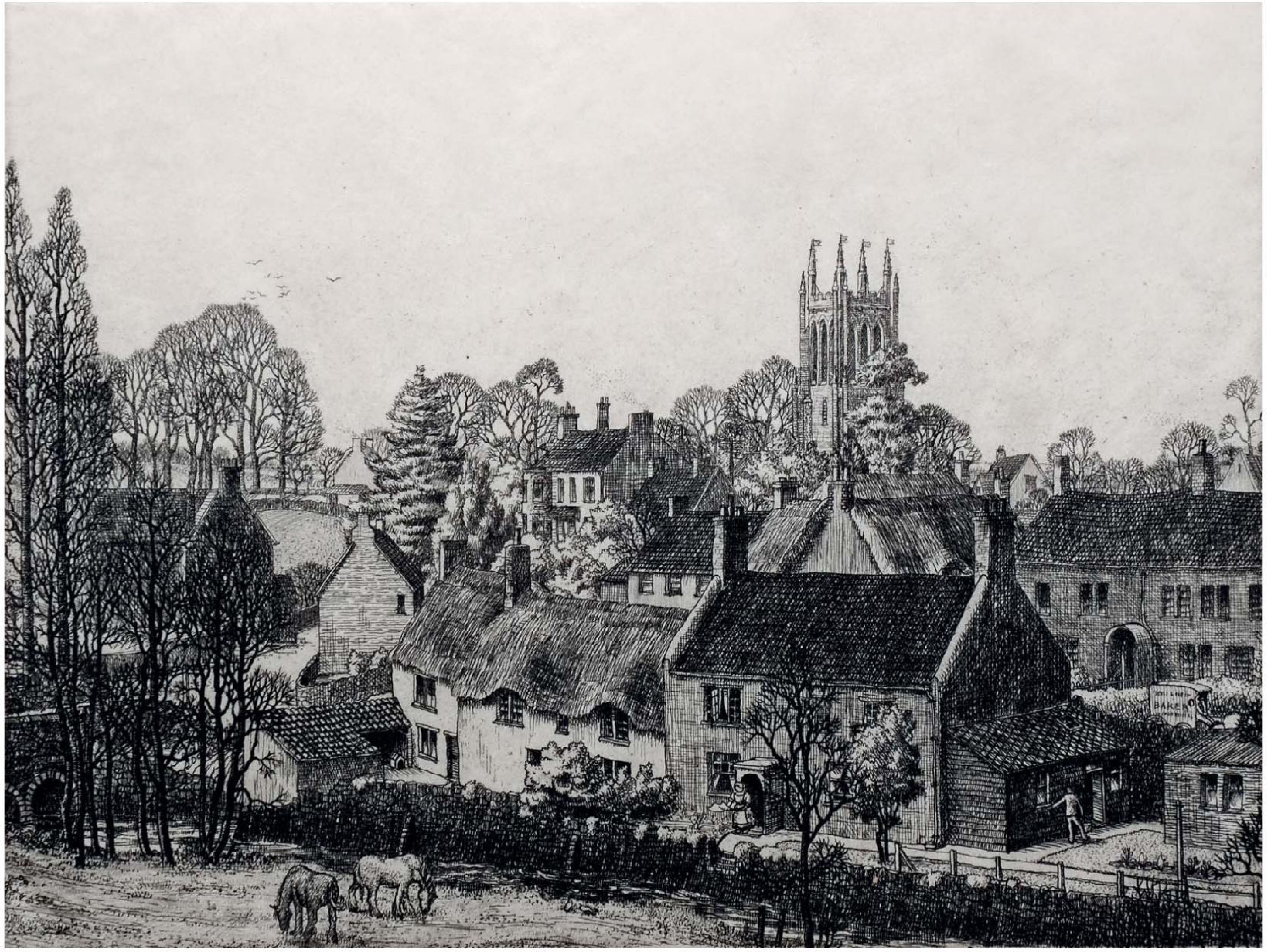
Signed with initials in plate
Etching
5 ¾ x 7 ¼ inches (14.6 x 18.4 cms)
Edition of 40

Illustrated: *Fine Prints of the Year*, 1929

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 62, Catalogue Raisonné no 9

Published by the Twenty One Gallery. The third trial of the 2nd state was tried on vellum paper. *Fine Prints of the Year*, 1929 stated it was priced at 2 gns on publication.

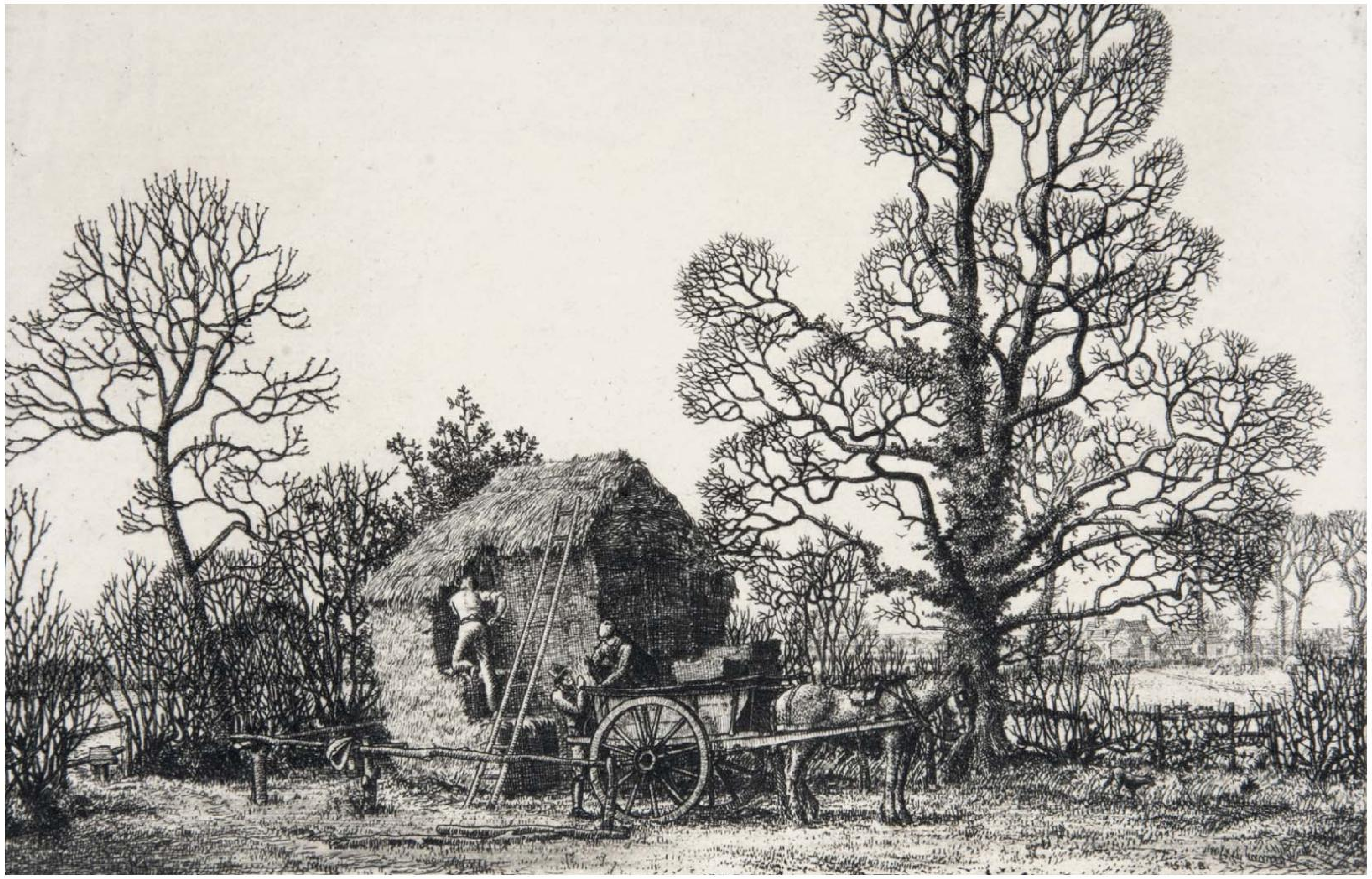
Collection of Davidson Art Center, Wesleyan University, Connecticut: the gift of George W Davison, 1937 (ed 16/40).



10

1929

The Field Corner



Signed with initials in plate
Etching
4 ⅜ x 6 ¼ inches (11.1 x 15.9 cms)
Edition of 40

Illustrated: C Geoffrey Holme (ed), *Etchings of Today*, 1929

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 62, Catalogue Raisonné no 10

Exhibited: Twenty One Gallery, 1929;
‘Watercolours and Etchings by S R Badmin, ARWS, ARE’, Fine Art Society, February 1933, no 21;
McDonald’s Gallery, New York, 1936

Published by the Twenty One Gallery, 1929. Somerset. ‘My Aunt and Uncle’s field (top end of Holcombe)(nr Radstock). (SRB Etching Notes).

Collection of the British Museum: donated by Herbert Stuart Parkinson, 4th Baron Hampton 1955 (23/40); Davison Art Center, Wesleyan University, Connecticut: the gift of George W Davison, 1942 (8/40); Herbert F Johnson Museum of Art, Cornell University: the bequest of William P Chapman, Jr (A/P).

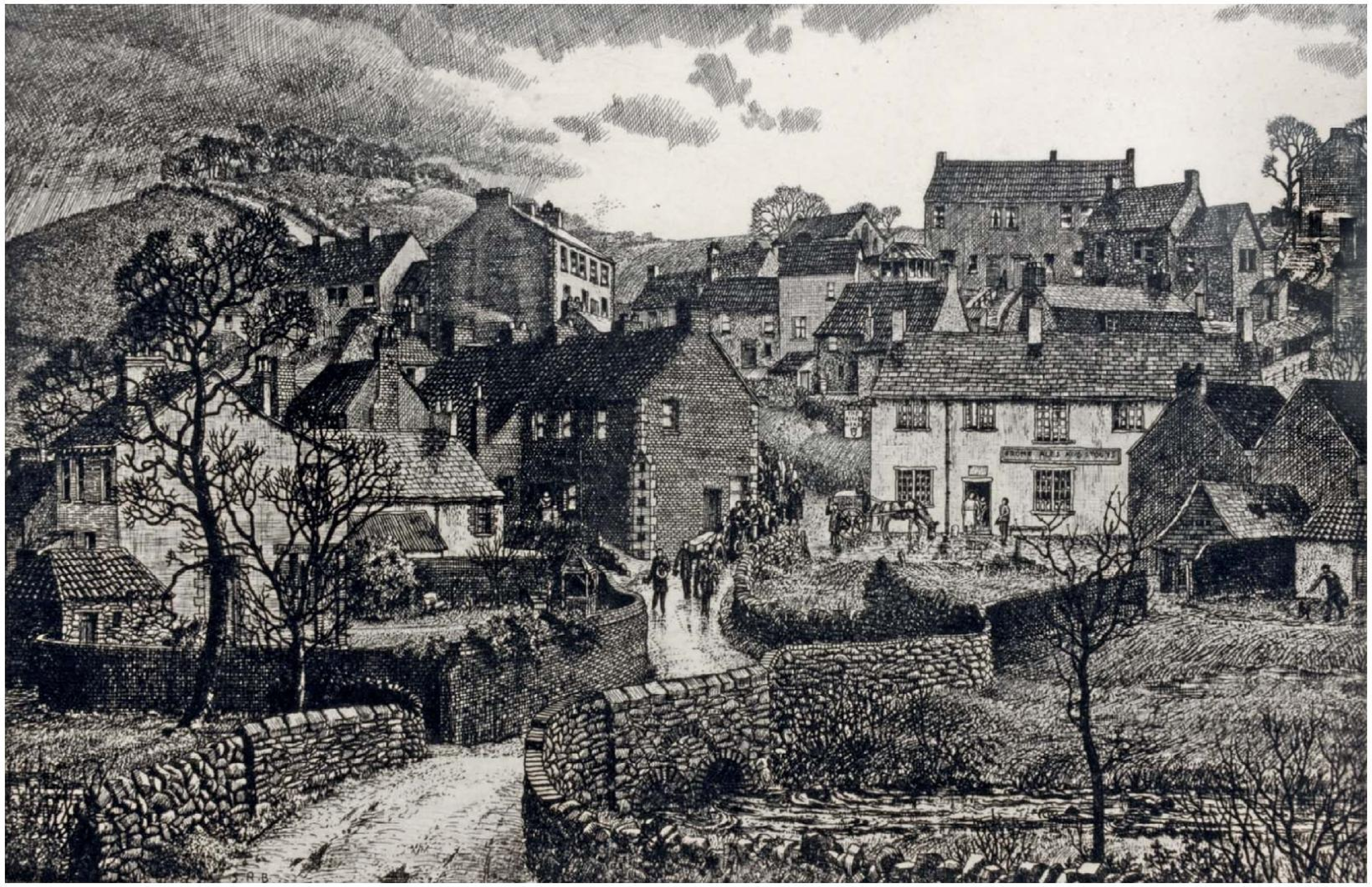
Coleford, Somerset 1929 11

Signed with initials in plate
Etching
5 ⅜ x 8 inches (13.7 x 20.3 cms)
Edition of 40

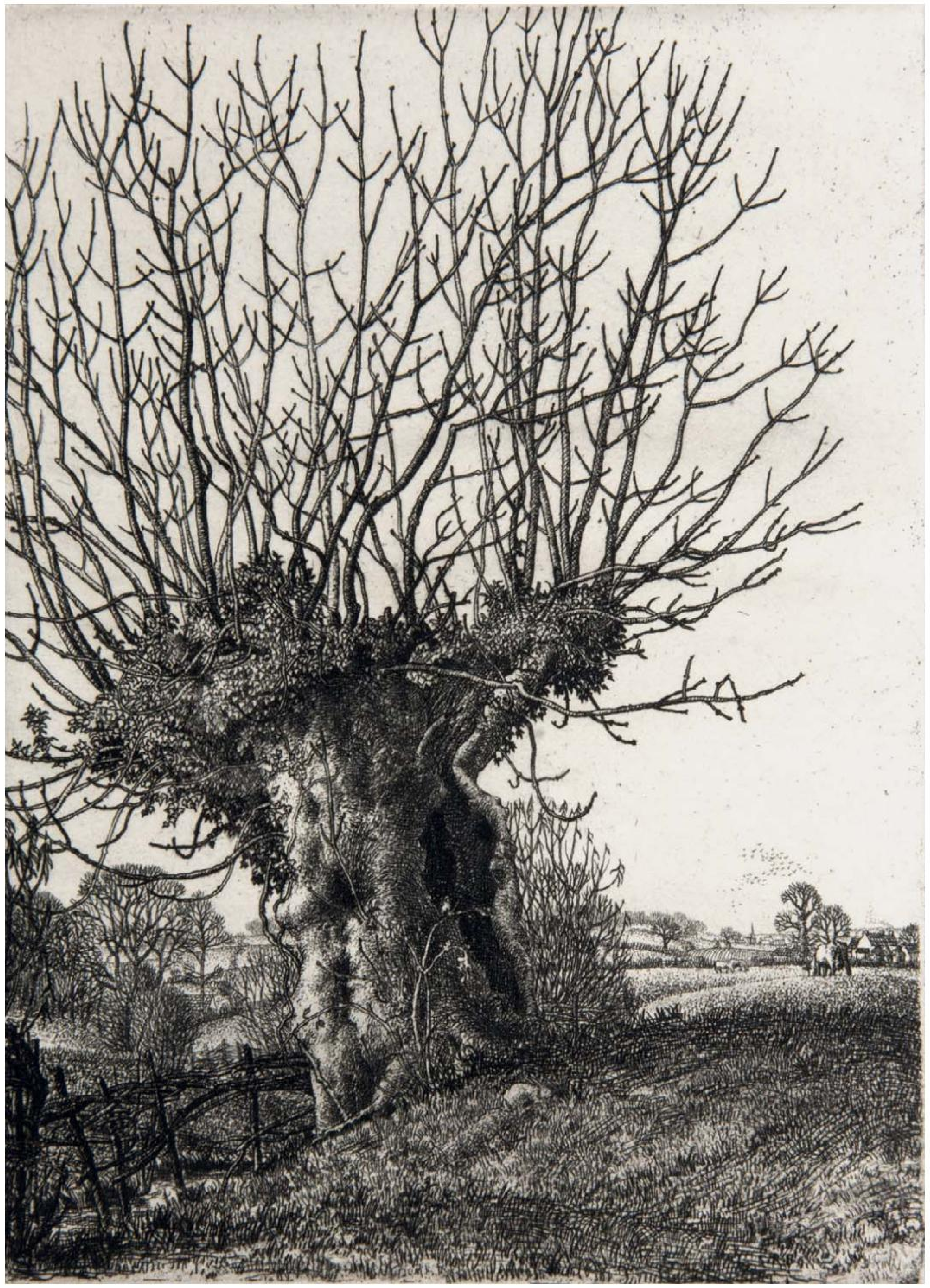
Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 62, Catalogue Raisonné no 11

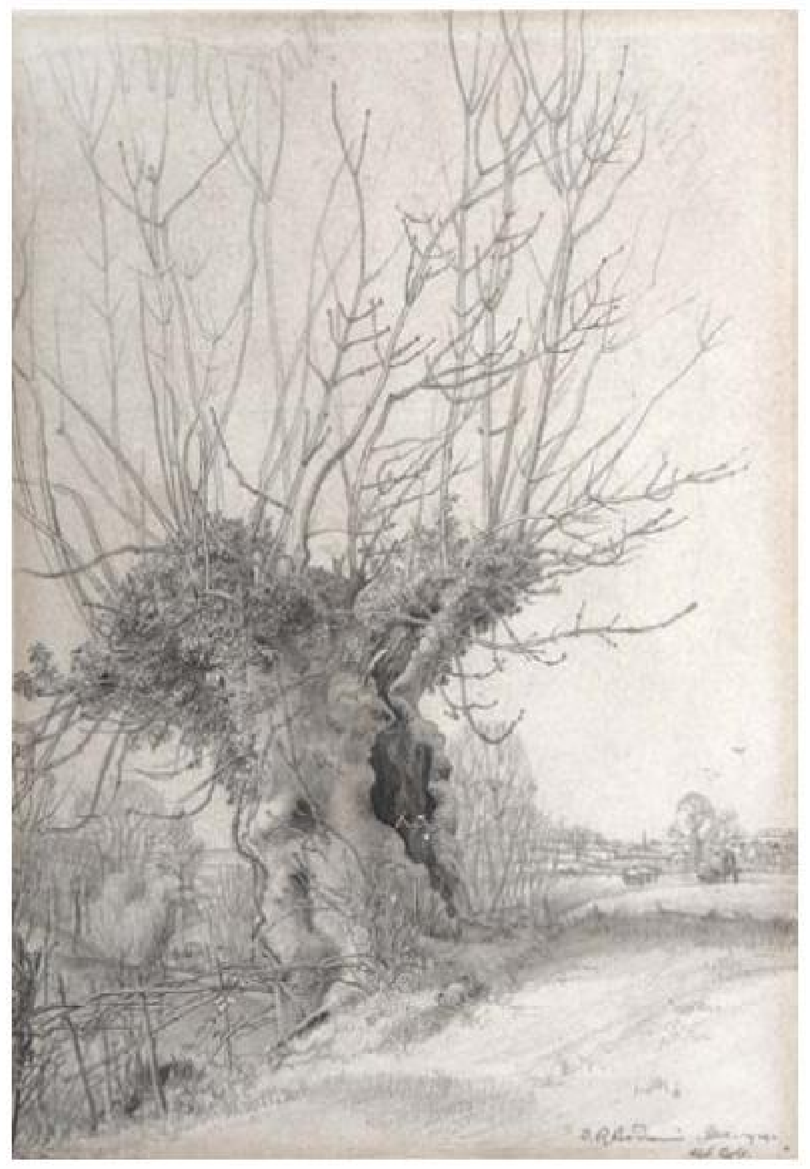
Exhibited: Twenty One Gallery, 1930; McDonald's Gallery, New York, March 1936

Also known as 'A Carrying Funeral'. Published by the Twenty One Gallery in 1929. Edition printed on vellum paper.

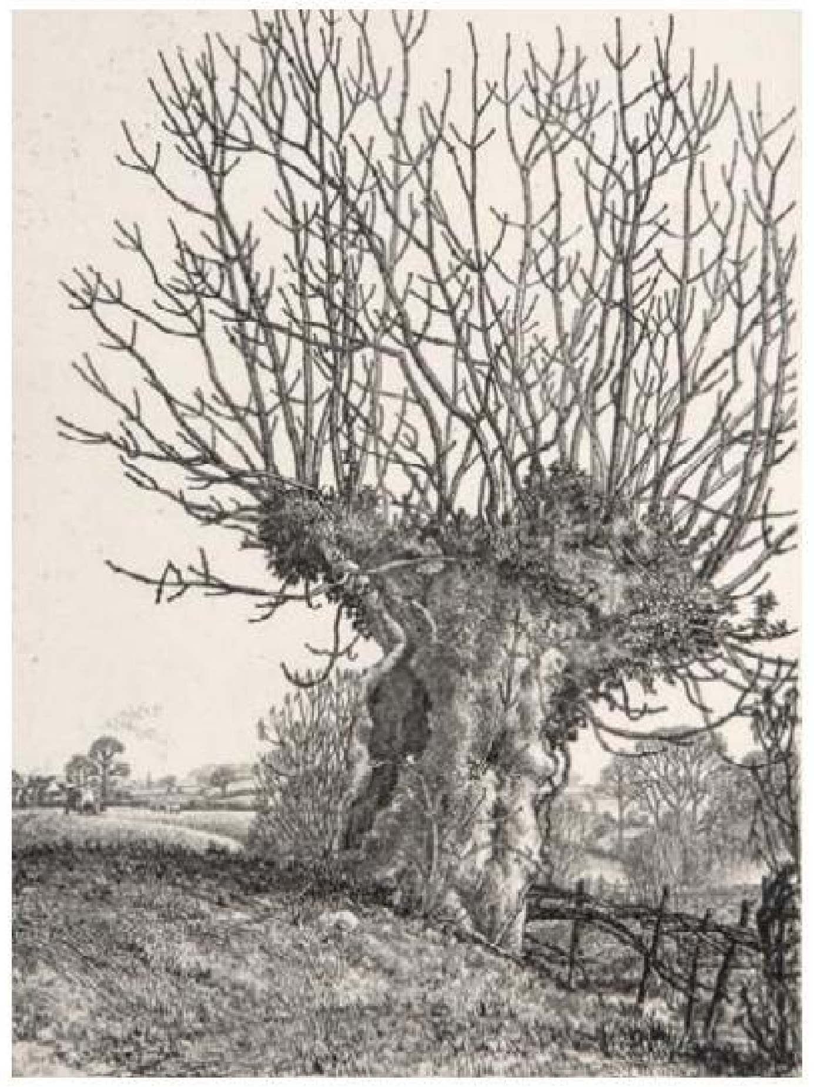


12 1929 The Old Ash





Preliminary pencil study
8 x 5 ¾ inches



Artist's Proof, reverse/
counter print.
Etching, 5 ½ x 4 inches

Signed with initials in plate
Etching
5 ¼ x 3 ⅞ inches (13.3 x 9.8 cms)
Edition of 40

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 62, Catalogue Raisonné no 12

Exhibited: Twenty One Gallery, 1930;
Fine Art Society, February 1933, no 54;
McDonald's Gallery, New York, 1936;
Fine Art Society, June 1937, no 2;
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 113

Published by the Twenty One Gallery in 1929. The Old Ash is in Tanyard Farm, Cuckfield, Sussex, also known as 'The Ash Bole'.

Collection of the Aberystwyth University School of Art; purchased from the Twenty One Gallery in 1931 (39/40); the Ashmolean Museum, Oxford; the British Museum: donated by SRB in 1934 (A/P); the Museum of New Zealand: the gift of Mrs Harold Wright in 1965

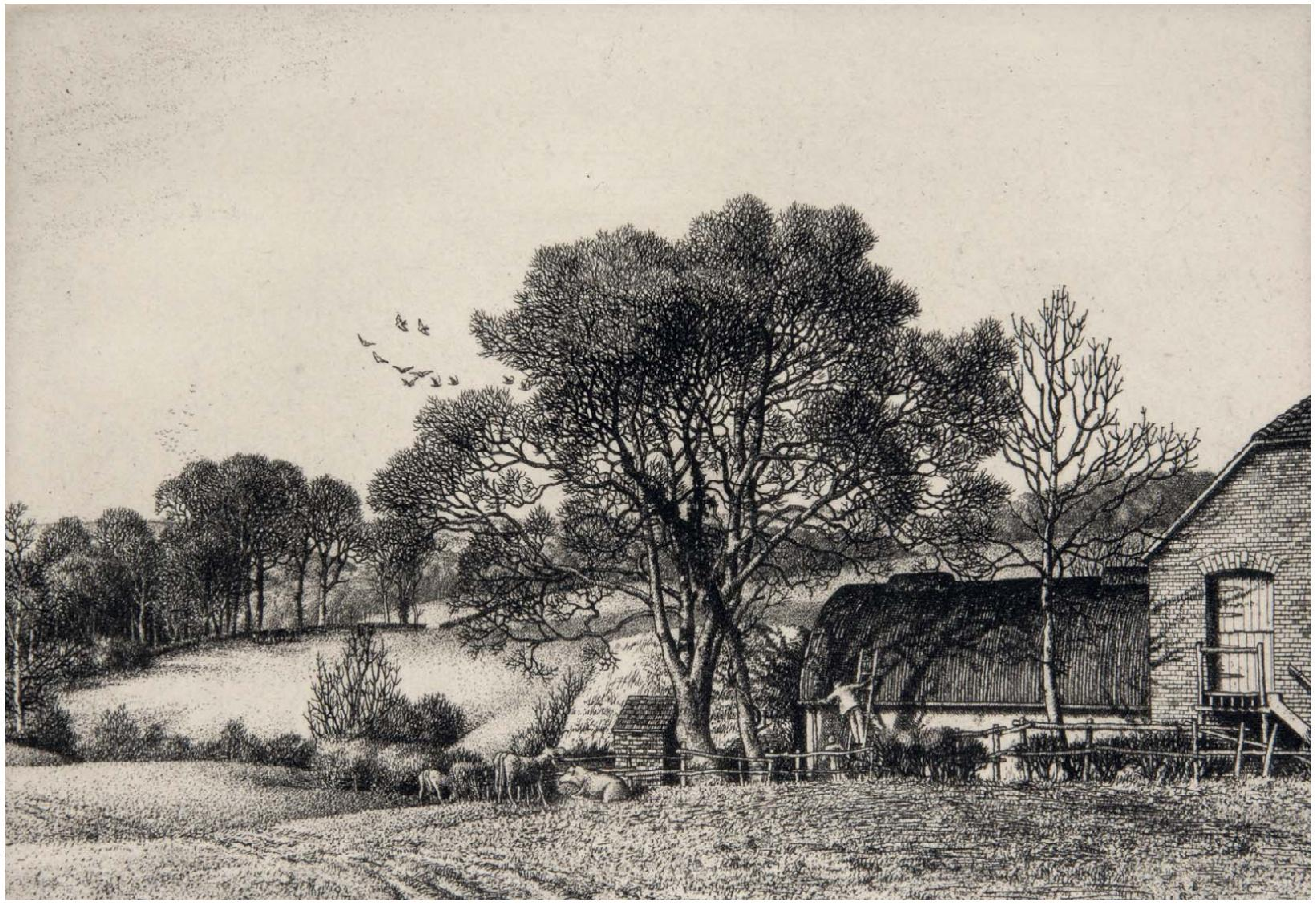
Tanyard Farm 1929 13

Signed with initials in plate
Etching
4 ⅞ x 6 ⅞ inches (12.4 x 15.2 cms)
Edition of 40

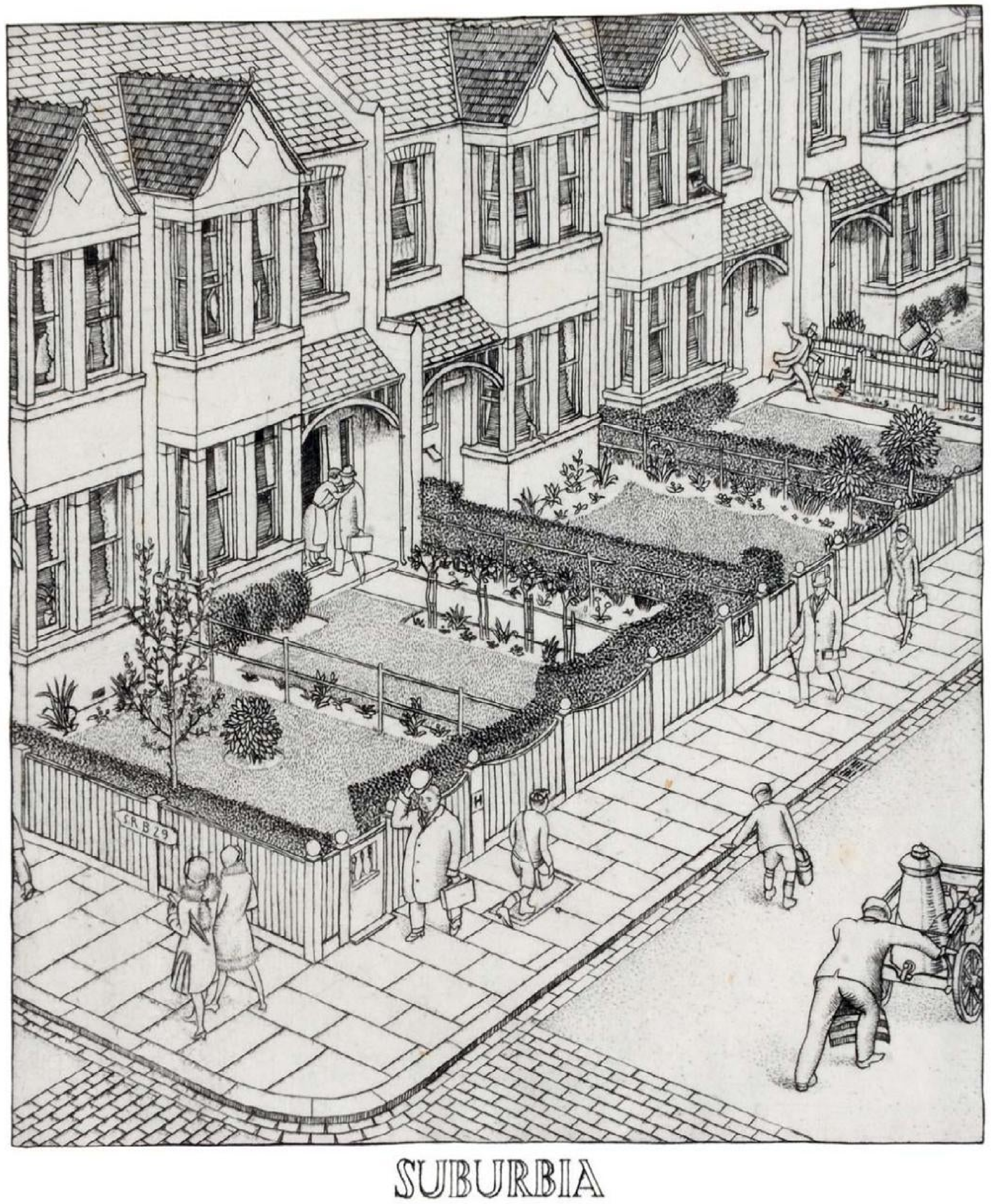
Exhibited: Twenty One Gallery, 1929;
‘Watercolours and Etchings by S R Badmin, ARWS, ARE’, Fine Art Society, February 1933, no 59;
Colnalghi Gallery, London, 1975

Published by the Twenty One Gallery in 1929. Artist’s proofs were done in warm black ink on heavy Whatman paper. This etching was used to illustrate the Colnalghi advertisement in *Country Life* for their 1975 exhibition entitled ‘The Early Etchings of Graham Sutherland and Romantic Landscape Etchings and Woodcuts in England from 1850-1931’

Collection of the Aberystwyth University School of Art: purchased from the Twenty One Gallery in 1931 (32/40); Martin Art Gallery, Muhlenberg College; Florence Foerderer Tonner Collection



14 1929 Suburbia



Signed with initials, inscribed with title and
dated 29 on road sign in plate
Line engraving
4 ¼ x 3 ½ inches (10.8 x 8.9 cms)
Edition of 25

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, pages 46 and 62, Catalogue Raisonné no 14

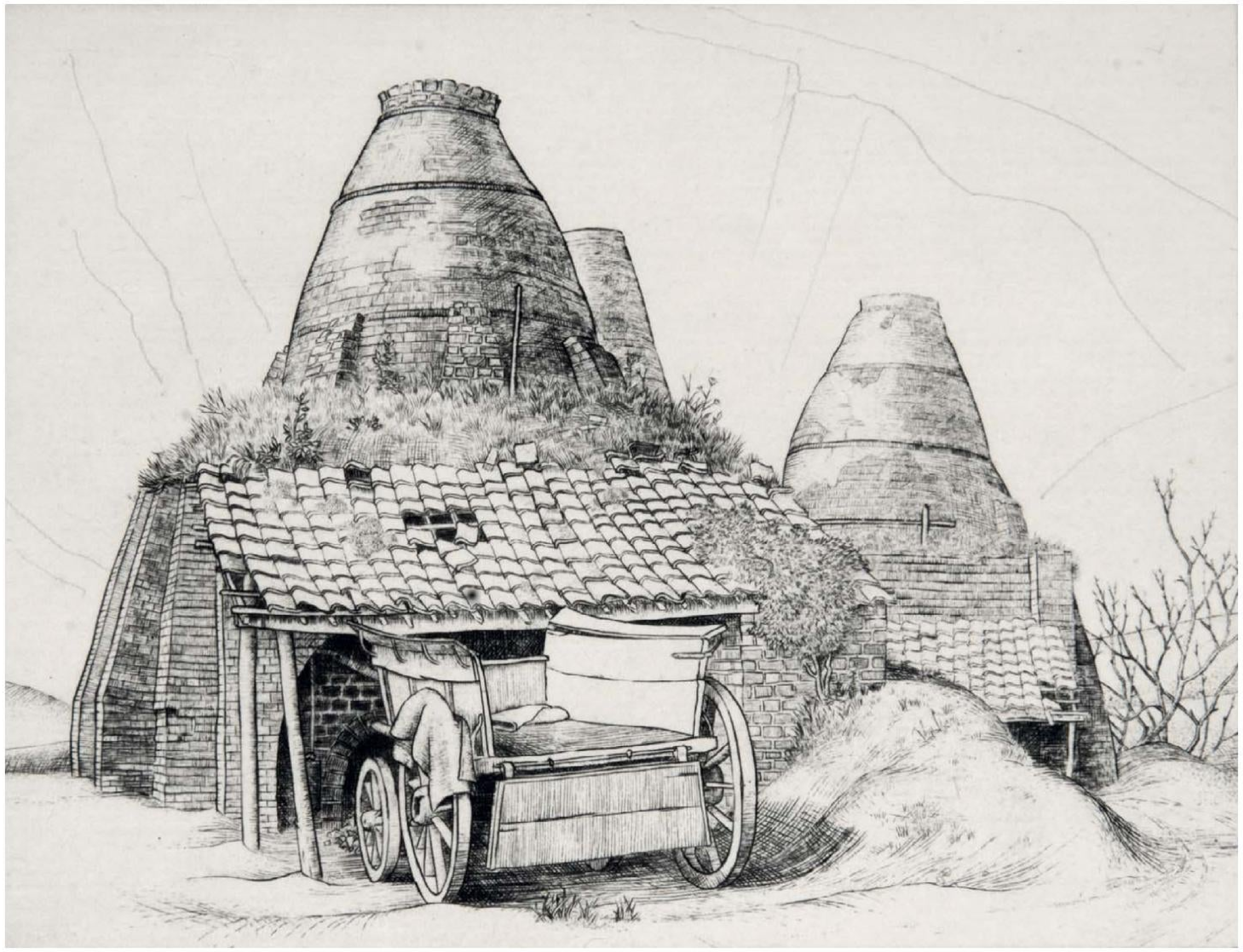
Exhibited: Twenty One Gallery, 1929;
'Watercolours and Etchings by S R Badmin, ARWS, ARE', The Fine Art Society, February 1933, no 66, £2.12.6;
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 118;
'Recording Britain: The Twentieth Century Landscape', Chris Beetles Gallery, February 2008, no 19

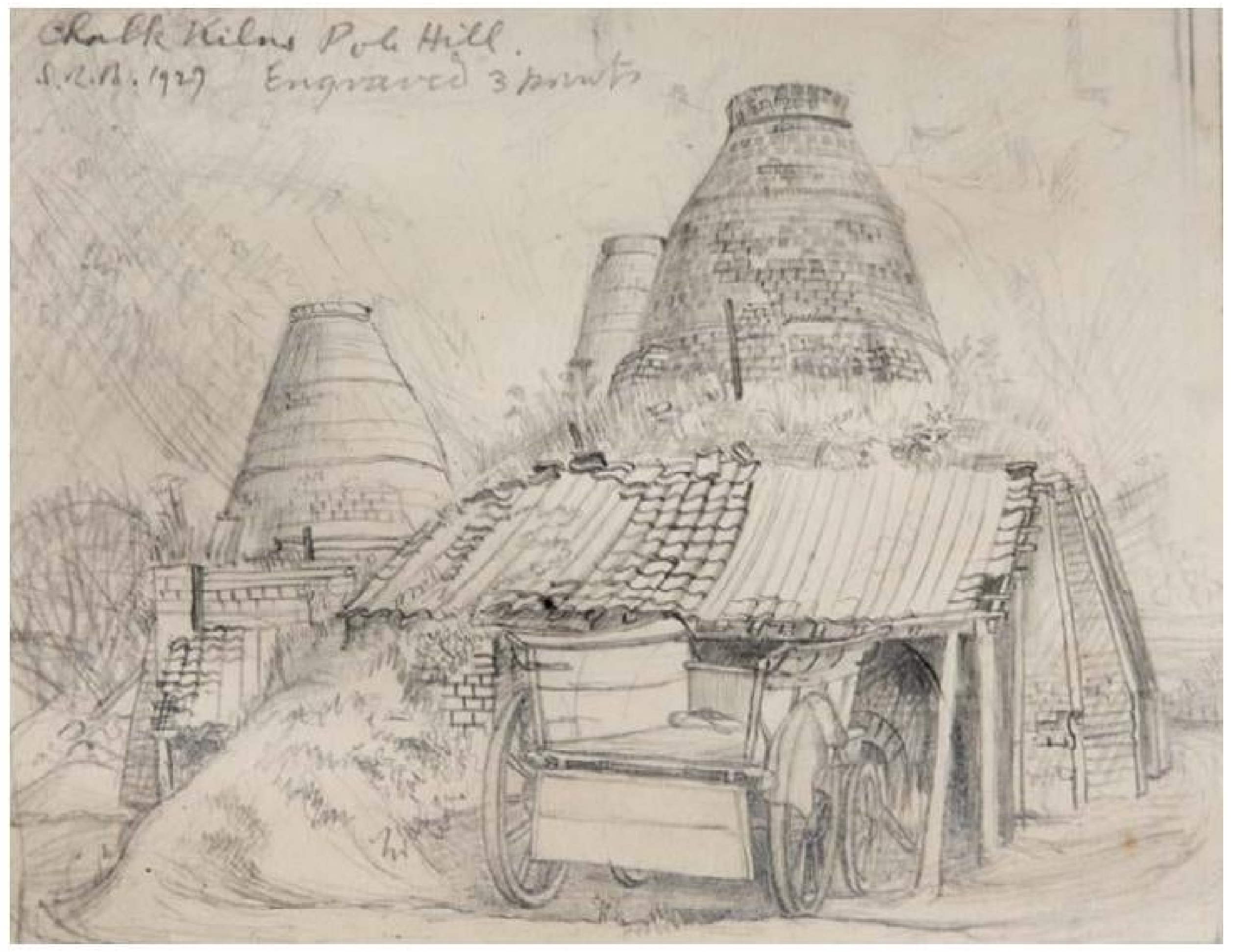
Executed in 1929 and published by the Twenty One Gallery. Based on Girton & Tansfield Roads Sydenham SE 26. SRB lived at 33 Girton when he was ten years old.

Lime Kilns, Pole Hill, Kent 1929 15

Line engraving
3 ¾ x 4 ⅝ inches (9.5 x 11.7 cms)
Not published

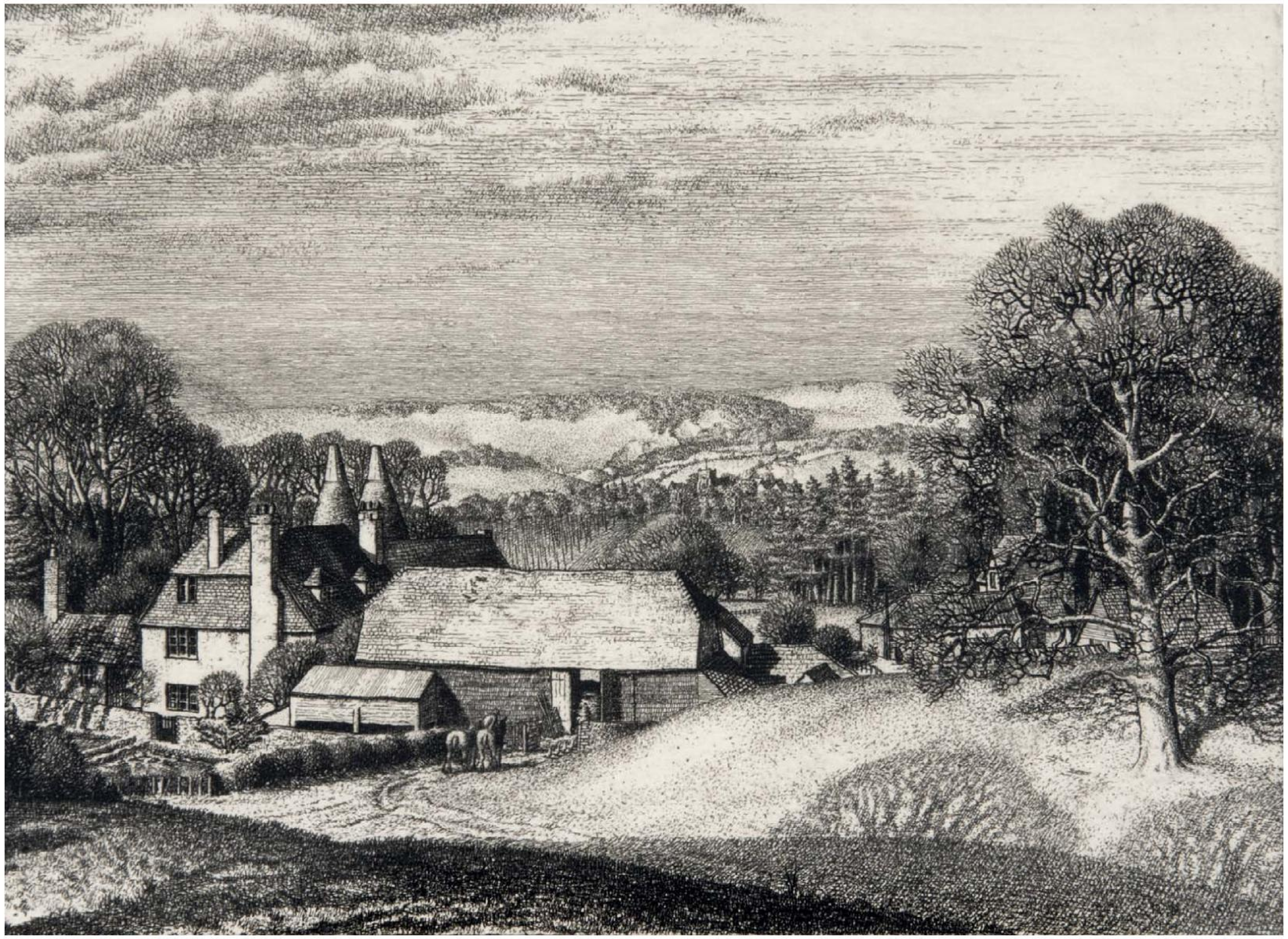
This was engraved at the Royal College of Art.
This is the only ‘clean’ print of the 3 trials.
Also known as ‘Deserted Kilns’.




Chalk Kilns Pole Hill.
S.R.B. 1927 Engraved 3 prints

Preliminary study for *Lime Kilns, Pole Hill, Kent*
Pencil, 3 ¾ x 4 ½ inches

16 1930 Evening Light near Sevenoaks, Kent



Signed with initials and dated '29 in plate
Etching
5 ⅛ x 6 ½ inches (13 x 16.5 cms)
Edition of 40

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 53, Catalogue Raisonné no 16

Exhibited: 'Watercolours and Etchings by S R Badmin, ARWS, ARE', Fine Art Society, London, 1933, no 13;
McDonald's Gallery, New York, 1936;
Royal Society of Painter-Etchers and Engravers, 1956;
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 2;
'A Century of British Art: 1900-1945', Chris Beetles Gallery, June-July 2021, no 108

Artist's proof was done on fine Dutch laid paper in December 1929. Published by the Twenty One Gallery in 1930.

Collection of the Aberystwyth University School of Art: purchased from the Twenty One Gallery in 1931 (23/40); the Ashmolean Museum, Oxford (36/40), inscribed '(Riverhead) nearer Pole Hill (in distance)'.

New Hop Poles 1930 17

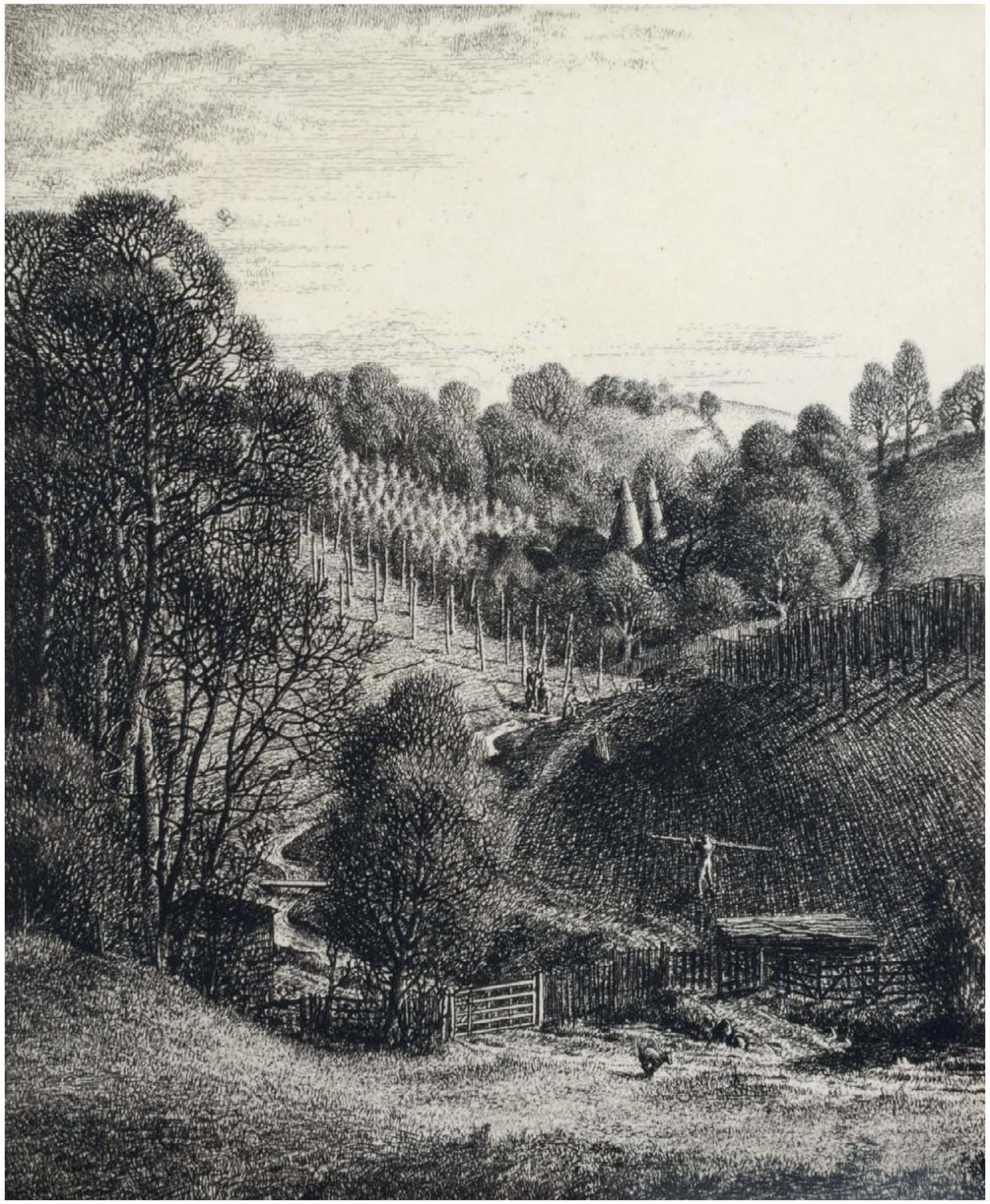
Signed with initials in plate
Etching
6 x 5 ⅛ inches (15.2 x 13 cms)
Edition of 30

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 62, Catalogue Raisonné no 17

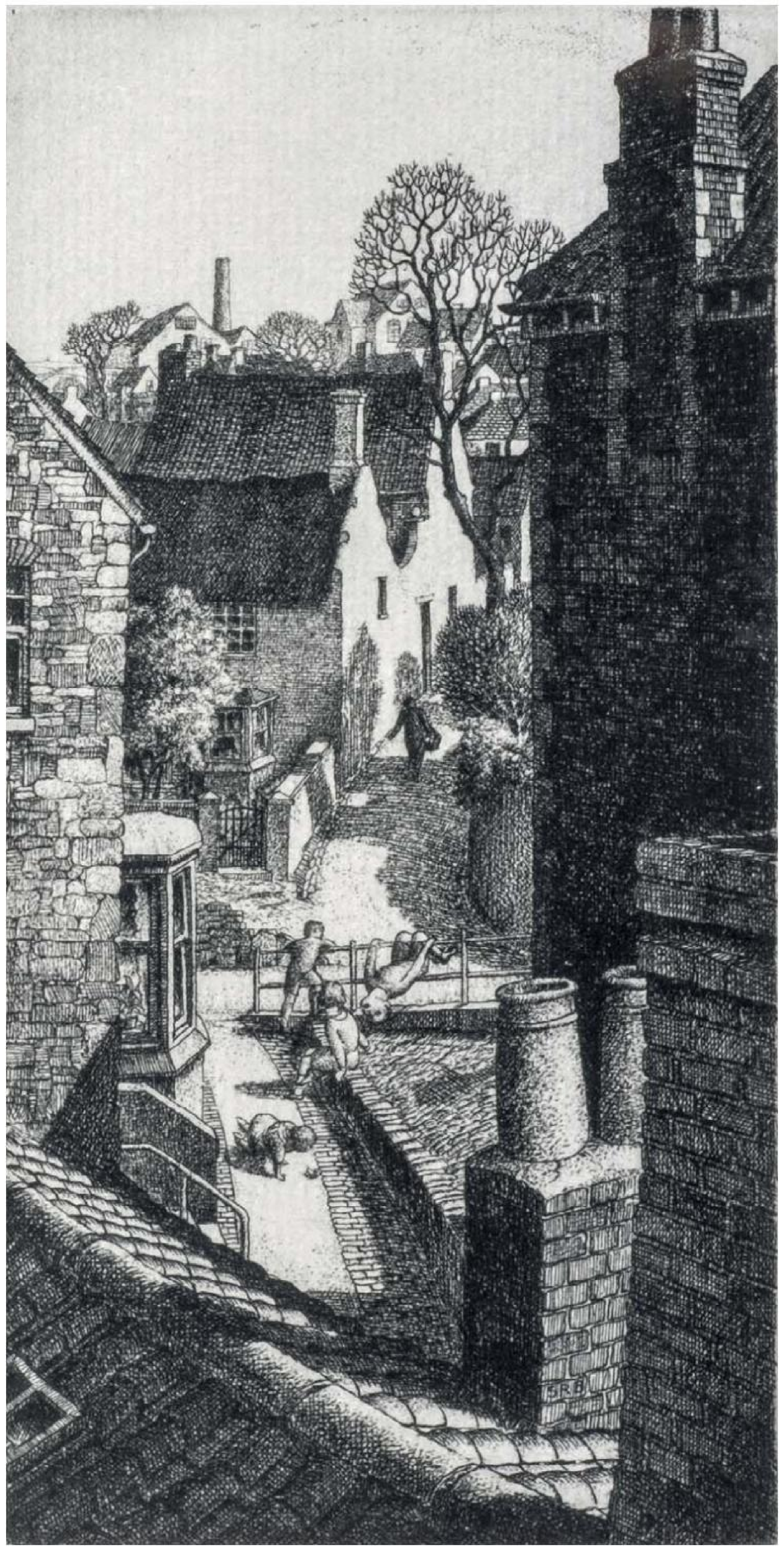
Exhibited: Twenty One Gallery, 1930, 3 gns;
'Watercolours and Etchings by S R Badmin, ARWS, ARE', Fine Art Society, February 1933, no 38, £3.13.6;
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 117;
'S R Badmin RWS, Paintings, Drawings & Prints', Chris Beetles Gallery, March-April 2015, no 197

Published by the Twenty One Gallery, 1930. View near Riverhead and Pole Hill, near Sevenoaks, Kent. Also known as 'Hop Valley'.

Collection of the Ashmolean Museum, Oxford (30/30); Davison Art Center, Wesleyan University, Connecticut: the gift of George W Davison.



18 1929 Shepton Mallet, Somerset



Signed with initials on chimney brick in plate
Etching, 5 ½ x 2 ¾ inches (14 x 7 cms)
Edition of 50

Illustrated: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, pages 52 and 62 (no 22/50 illustrated)

Literature: Malcolm Salaman, ‘A chat with the print lover’, *The Studio*, April 1930

Exhibited: Royal Academy of Arts, 1930, no 1149;
Royal Society of Painter-Etchers and Engravers, 1931, no 180;
‘Watercolours and Etchings by S R Badmin, ARWS, ARE’, Fine Art Society, 1933, no 15;
McDonald’s Gallery, New York, 1936;
‘S R Badmin, RWS, RE, ARCA, FSIA’, Worthing Art Gallery, November-December 1967, no 115;
‘S R Badmin RWS, Paintings, Drawings & Prints’, Chris Beetles Gallery, March-April 2015, no 198

Published by the Twenty One Gallery in 1929. Regarded by Badmin as one of his best.

Collection of the British Museum: donated by the Contemporary Art Society in 1936 (inscribed ‘This is a reversed view of the old town from the new road viaduct. Somerset’); Herbert F Johnson Museum of Art. Cornell University: the bequest of William P Chapman Jr (49/50) (the collection also holds the preliminary drawing): National Gallery of Canada: the gift of the David Lemon Collection, 1989.

The Abbey Barn, Doulting 1929 19

Signed with initials and dated 29 in the plate
Etching
4 ⅜ x 5 ¼ inches (11.1 x 13.3 cms)
Edition of 30

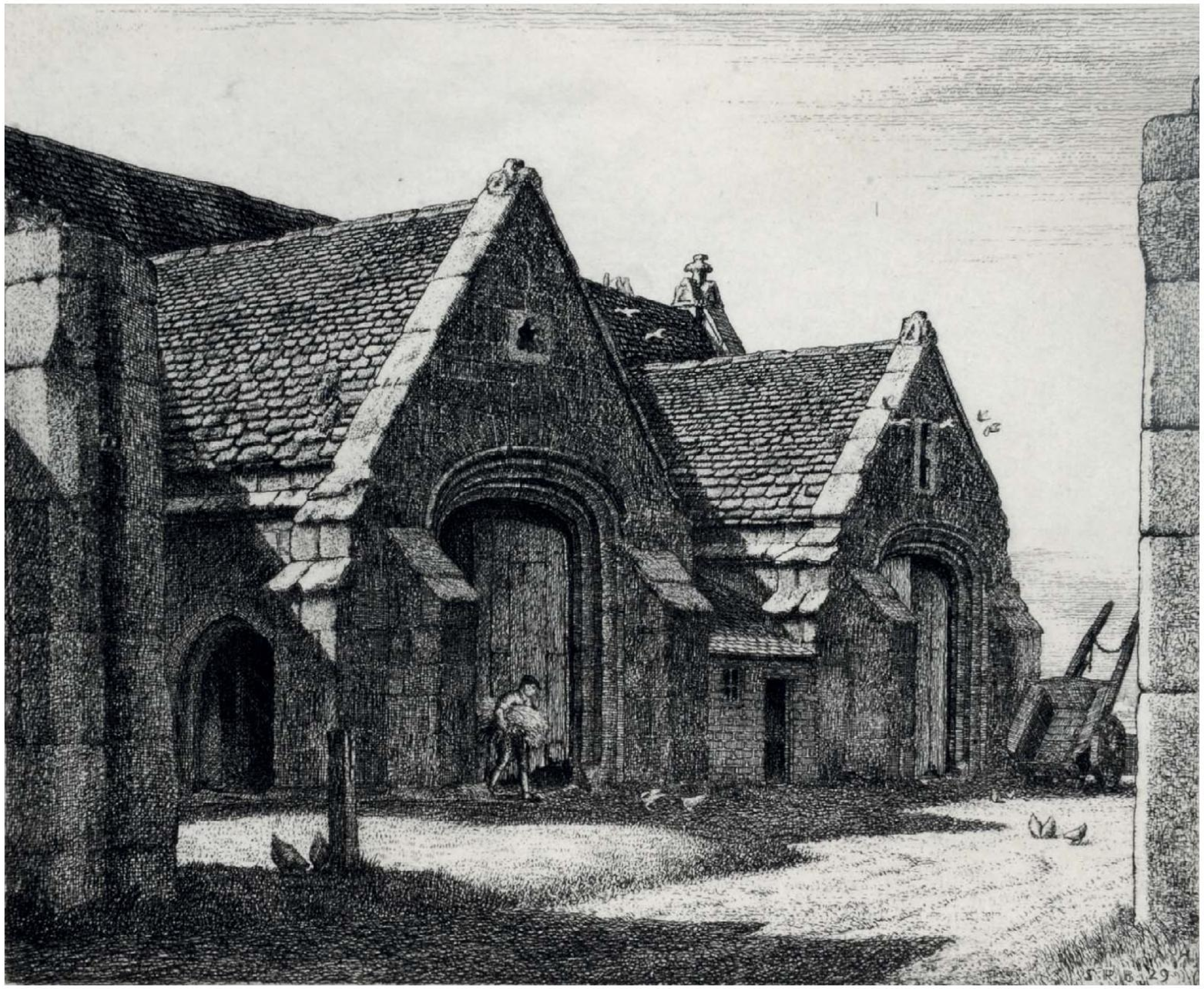
Illustrated: *Colour*, April 1930

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 62, Catalogue Raisonné no 19

Exhibited: Twenty One Gallery, 1930;
'Watercolours and Etchings by S R Badmin, ARWS, ARE', The Fine Art Society, February 1933, no 34 £3.3.0;
McDonald's Gallery, New York, March 1936;
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 3 (as 'Doulting Tithe Barn');
'Recording Britain: the Twentieth Century Landscape', Chris Beetles Gallery, February 2008, no 10

Published by the Twenty One Gallery in 1929. The Tithe barn is in Doulting, near Shepton Mallet, Somerset. Some drypoint in the second and final state.

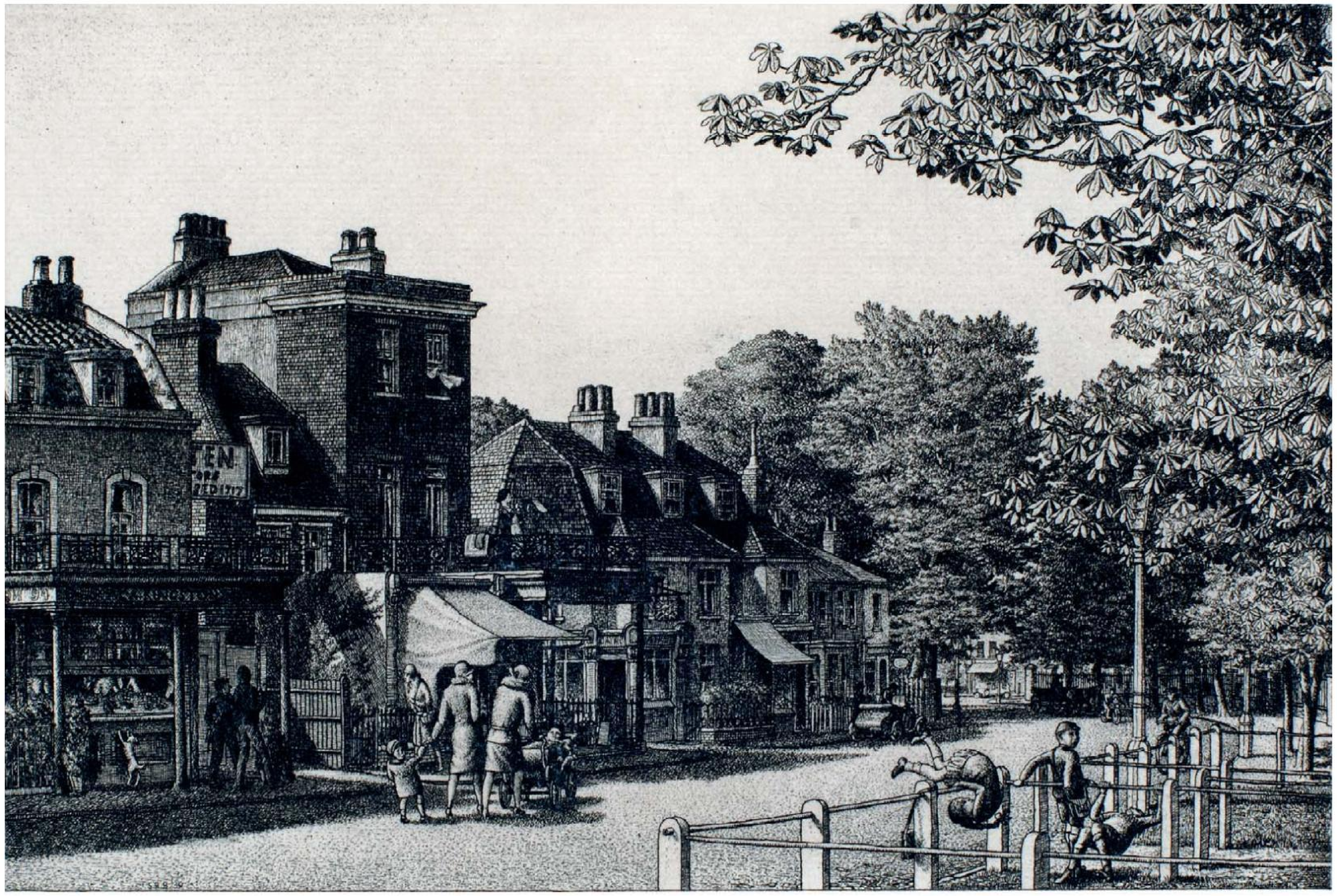
Collection of the British Museum: donated by Herbert Stuart Parkinson, 4th Baron Hampton in 1955 (7/30); Davison Art Center, Wesleyan University, Connecticut: the gift of George W Davison, 1944 (16/40); Herbert F Johnson Museum of Art, Cornell University: the bequest of William P Chapman, Jr (the collection also holds the drawing on which the etching is based).



20

1930

Dulwich Village S E



DULWICH VILLAGE. S. E.

Signed with intials, inscribed with title and dated
'30 in plate
Etching
5 x 6 ⅞ inches (12.7 x 17.5 cms)
Edition of 50

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 62, Catalogue Raisonné no 20

Exhibited: Royal Society of Painter-Etchers and Engravers, February-March 1931, no 24;
'Watercolours and Etchings by S R Badmin, ARWS, ARE', The Fine Art Society, February 1933, no 45, £3.13.6;
Lannards Gallery, Billingshurst, 1988, no 15 (46/50);
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 6;
'Recording Britain: The Twentieth Century Landscape', Chris Beetles Gallery, February 2008 no 24;
'S R Badmin RWS, Paintings, Drawings and Prints', Chris Beetles Gallery, March-April 2015, no 173

Executed in 1930 and published by the Twenty One Gallery. 'Dulwich College kids, my 1st wife, my children exercising' (SRB Etching Notes).

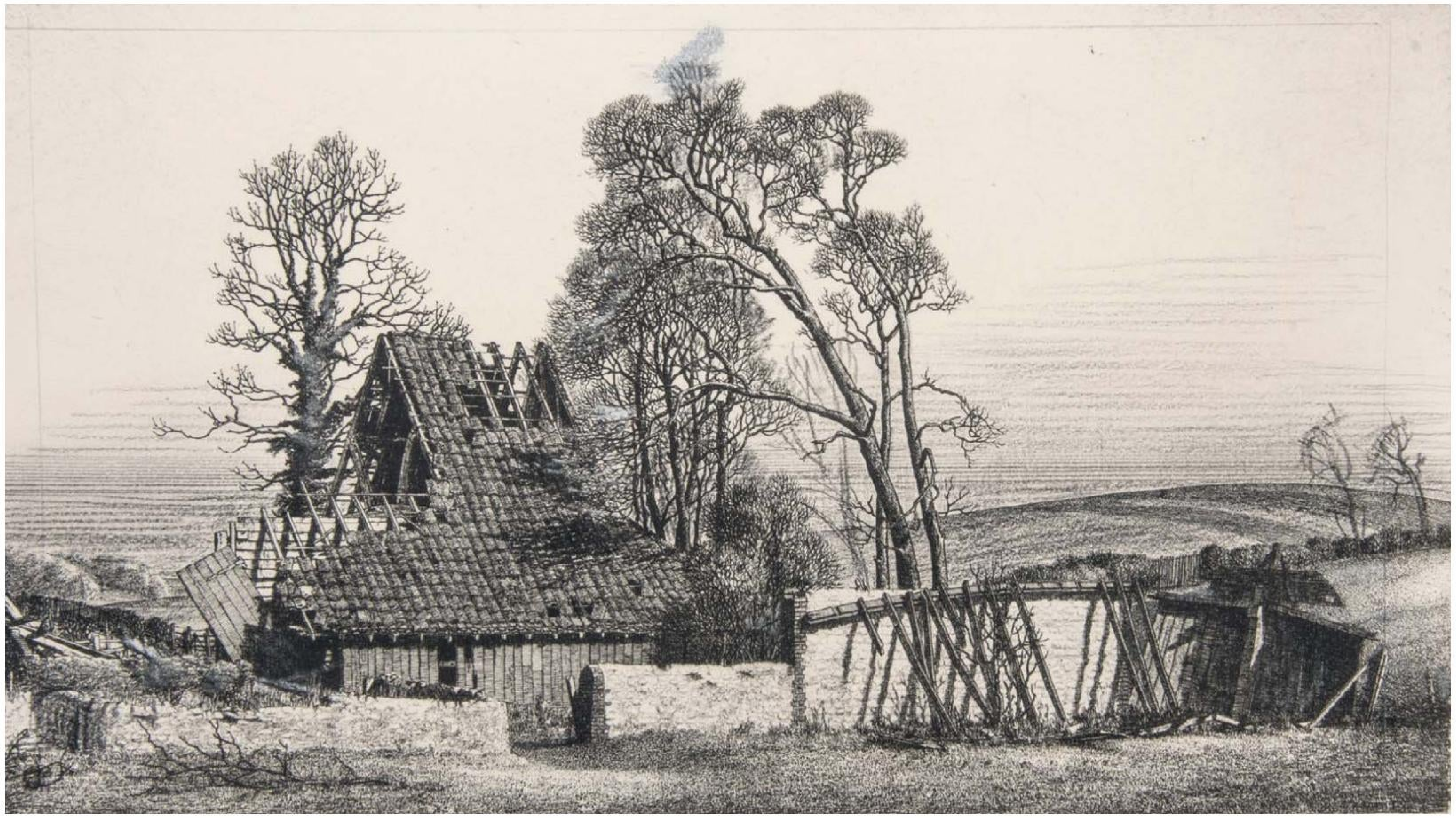
Collection of Brooklyn Museum: the gift of James K Callaghan; Herbert F Johnson Museum of Art, Cornell University: the bequest of William P Chapman, Jr; National Gallery of Canada: the gift of the David Lemon Collection, 1989 (the collection also holds the drawing on which the etching is based); Southwark Council.

Deserted Barn, Chipstead, Surrey 1930 21

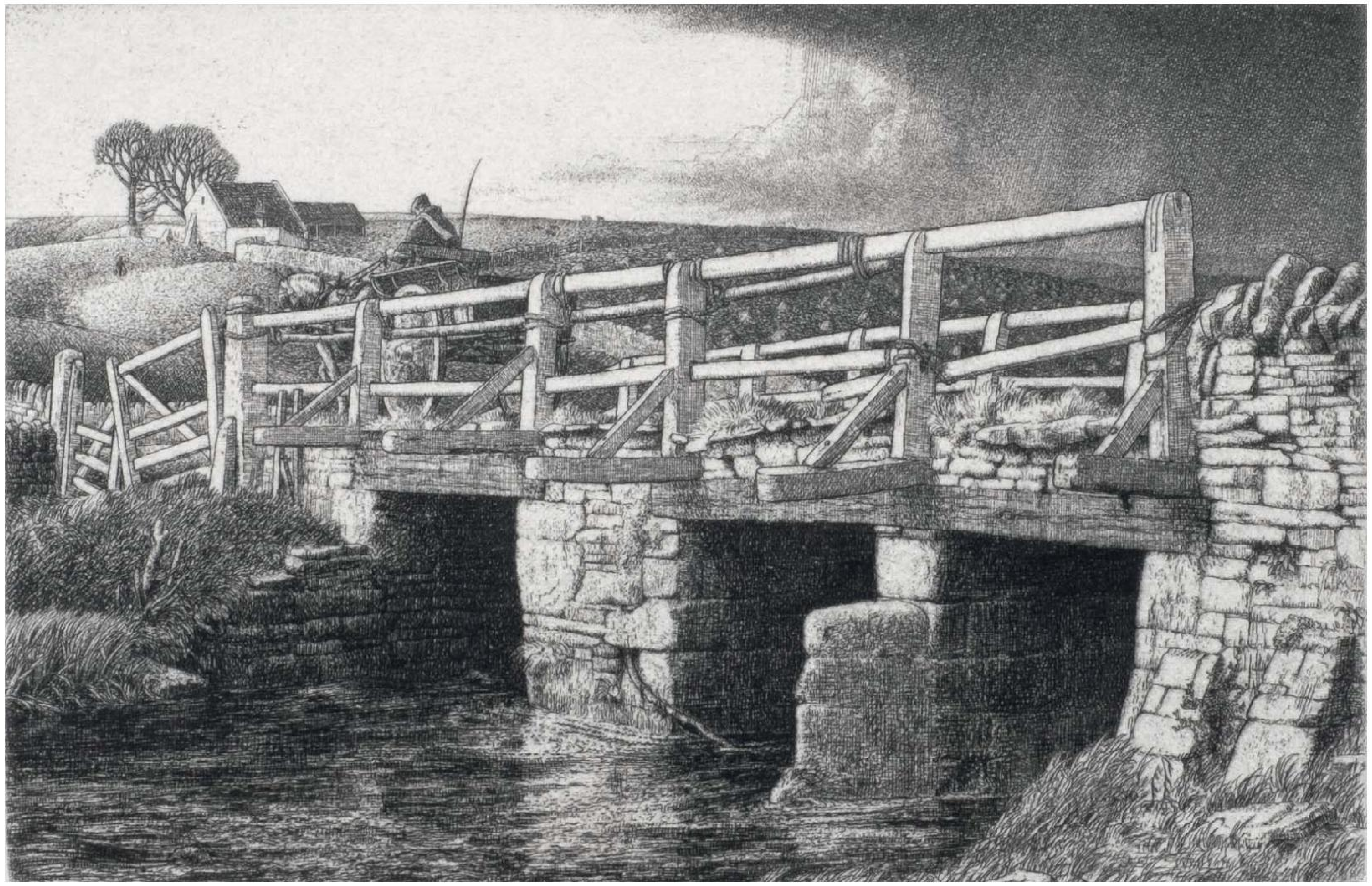
Etching
6 x 10 inches (15.2 x 25.4 cms)
Not published

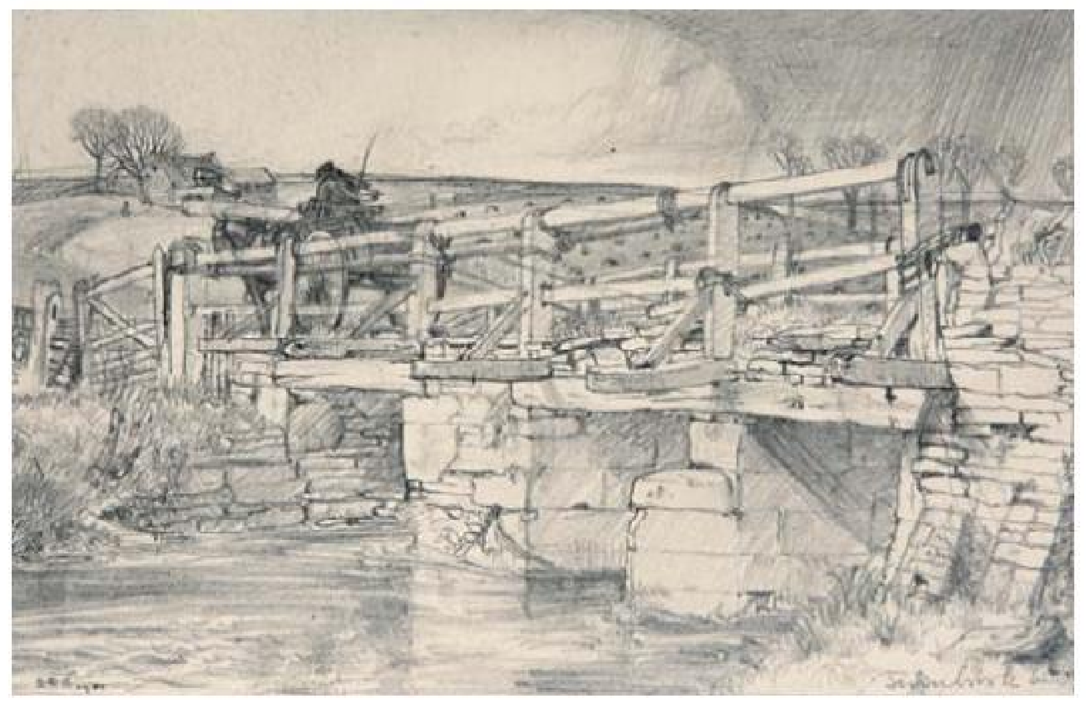
Exhibited: ‘Watercolours and Etchings by S R Badmin, ARWS, ARE’, Fine Art Society, London, February 1933, no 32 as ‘Ruined Barn, Chipstead’; Royal Society of Painters in Water-Colours, Autumn 1975, no 32 as ‘Deserted Barn’

Three trial proofs, some chalked, 1st state dated 1930 Sept. Not published, plate destroyed and back polished and re-cut for ‘Backways, Trebarwith’ (catalogue raisonné no 35).



22 1931 Swinbrook Bridge





Pencil Study for *Swinbrook Bridge*
3 ¾ x 5 ½ inches

Signed with initials in plate
Etching, 3 ¾ x 5 ½ inches (9.5 x 14 cms)
Edition of 45

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, pages 54 and 63, Catalogue Raisonné no 22

Exhibited: Royal Society of Painter-Etchers and Engravers, February-March 1931, no 72;
Royal Academy of Arts, Summer Exhibition, 1932, no 1109;
'Watercolours and Etchings by S R Badmin, ARWS, ARE', Fine Art Society, February 1933, no 40, £3.3.0;
McDonald's Gallery, New York, 1936;
Fine Art Society, July 1937, no 49, 2 ½ Gns;
'S R Badmin, RWS. The English Landscape, an Exhibition of Watercolours and Rodrigo Moynihan, Recent Pictures', Leicester Galleries, London, March 1955, no 2 (as 'Old Swinbrook');
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 9

Executed in 1931 and published by the Twenty One Gallery. An edition of 45 was taken from the 8th state. Swinbrook Bridge is near Burford, Oxfordshire; it was replaced during the Second World War. 'Near Witney, N of A40 on Windrush river. The sky was re-worked many times' (SRB Notes).

Collection of the Aberystwyth University School of Art; purchased from the Twenty One Gallery in 1931 (14/30); the Ashmolean Museum, Oxford; the British Museum: donated by Contemporary Art Society in 1934 (10/30, 'trial of st'); Herbert F Johnson Museum of Art, Cornell University: the bequest of William P Chapman, Jr; Yale Center for British Art: the G Allen Collection, 1994 (trial 2nd state).

Fallen Mill Sails

1931

23

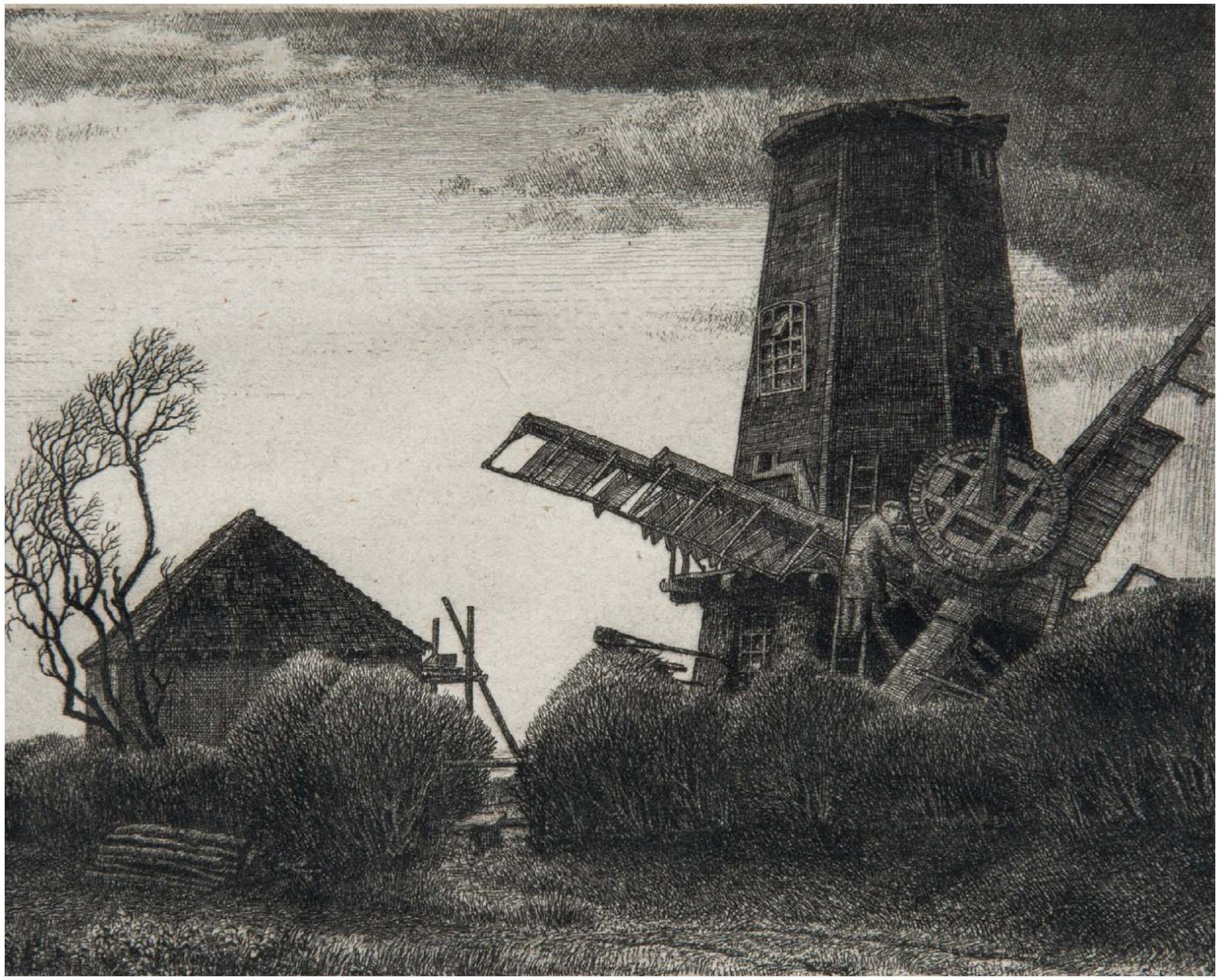
Signed with initials in plate
Etching
4 ⅛ x 4 ⅞ inches (10.5 x 12.4 cms)
Edition of 35

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, pages 55 and 63, Catalogue Raisonné no 23

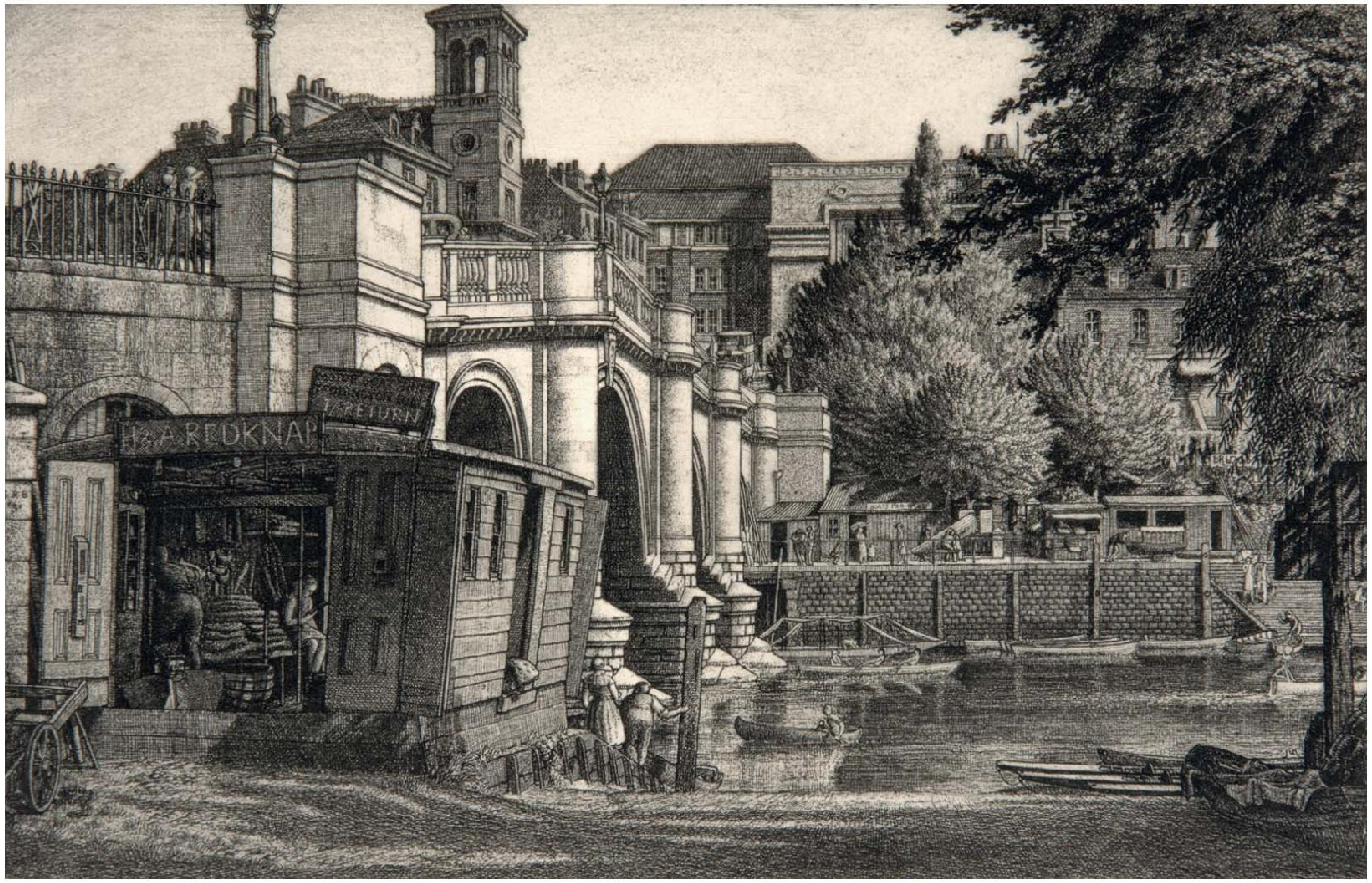
Exhibited: ‘Watercolours and Etchings by S R Badmin, ARWS, ARE’, The Fine Art Society, February 1933, no 23;
McDonald’s Gallery, New York, 1936;
‘S R Badmin, RWS, RE, ARCA, FSIA’, Worthing Art Gallery, November-December 1967, no 114;
Royal Society of Painter-Etchers and Engravers, June 1981, no 47;
Society of Sussex Painters, Sculptors and Engravers, Worthing Art Gallery, 1981, no 3;
Lannards Gallery, Billingshurst, 1988, no 16 (26/35);
‘Recording Britain: The Twentieth Century Landscape’, Chris Beetles Gallery, February 2008, no 16
‘S R Badmin RWS, Paintings, Drawings & Prints’, Chris Beetles Gallery, March-April 2015, no 199

Executed in 1931 and published by the Twenty One Gallery. ‘Sketched somewhere in Kent, south of Edenbridge’ (SRB Etching Notes).

Collection of the Aberystwyth University School of Art: bought from the Twenty One Gallery in 1931 (10/35): the British Museum: donated by Herbert Stuart Pakington, 4th Baron Hampton in 1955 (12/35): Herbert F Johnson Museum of Art, Cornell University: the bequest of William P Chapman. Jr.



24 1931 Richmond Bridge, Surrey



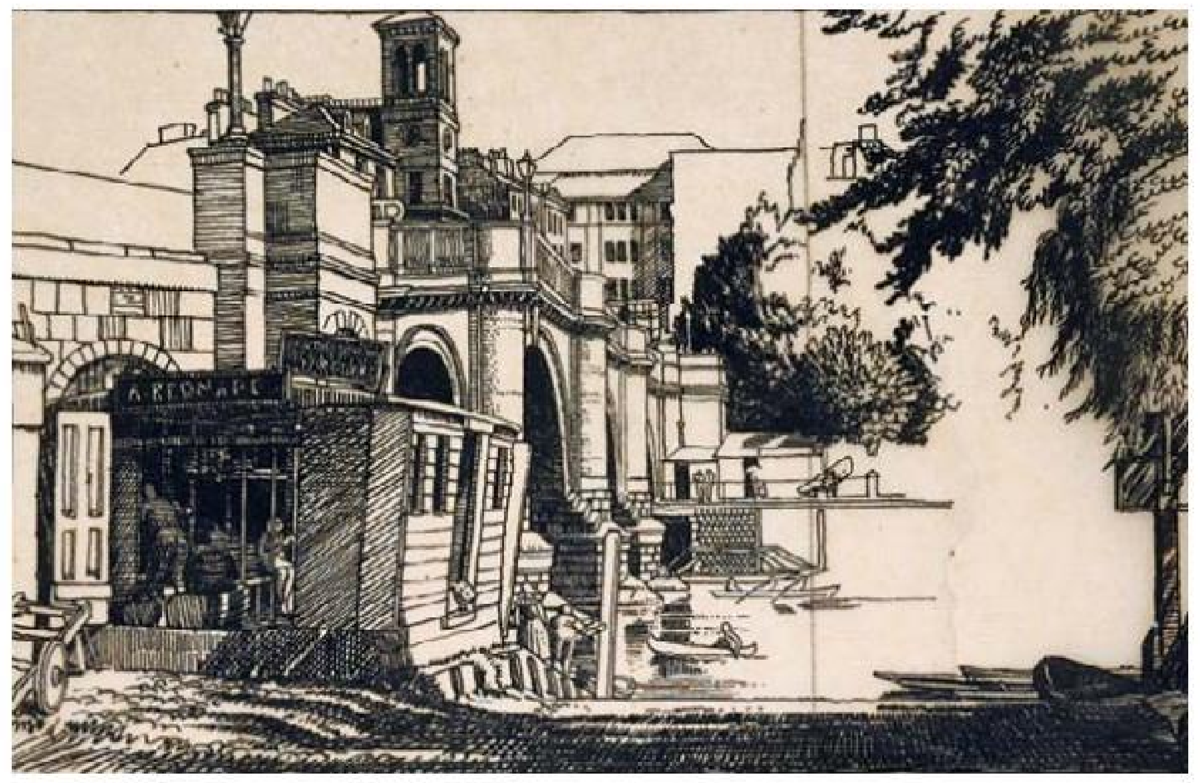
Signed with initials and dated '31 on left stone pillar in plate
Etching
4 ⅜ x 6 ⅜ inches (11.1 x 16.2 cms)
Edition of 50

Literature: *The Studio*, November 1931, page 348; Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, pages 56 and 63, Catalogue Raisonné no 24

Exhibited: Royal Academy of Arts, Summer Exhibition 1931, no 1173;
'First International Exhibition of Etching and Engraving', Royal Society of Painter-Etchers and Engravers, February-March 1932, no 178;
Royal Glasgow Institute of Fine Arts, 1931;
'Watercolours and Etchings by S R Badmin, ARWS, ARE', Fine Art Society, February 1933, no 53, £4.14.6;
McDonald's Gallery, New York, 1936, as 'Richmond-On-Thames';
Fine Art Society, June 1937, no 50, 4 gns;
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 11, as 'Richmond Bridge Over the River Thames';
'S R Badmin RWS, Paintings, Drawings & Prints', Chris Beetles Gallery, March-April 2015, no 200

Published by the Twenty One Gallery in 1931.

Collection of the British Museum: donated by Contemporary Art Society in 1936 (A/P);
Herbert F Johnson Museum of Art, Cornell University: the bequest of William P Chapman, Jr.



Preliminary study for *Richmond Bridge* 'worked from the w/c of *Richmond Bridge*'
Pen and ink on tracing paper
4 ¼ x 6 ¼ inches

Burford, Oxfordshire 1931 25

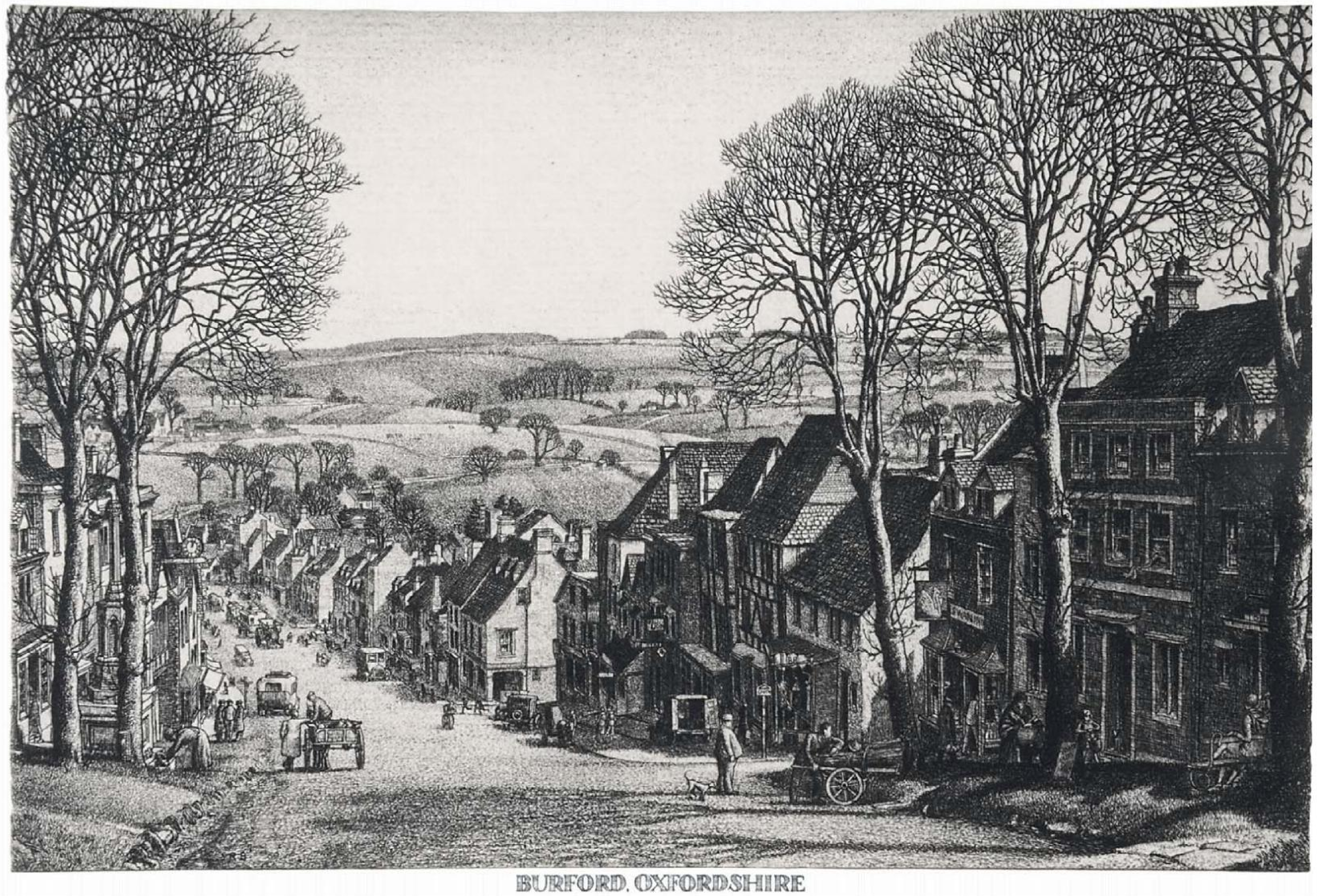
Signed with initials and inscribed with title in plate
Etching
5 ¼ x 7 ½ inches (13.3 x 19 cms)
Edition of 45

Literature: Kenneth Garland, *British Etchers 1850-1940*, London: Robin Garton, 1977, Plate V; Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 63, Catalogue Raisonné no 25

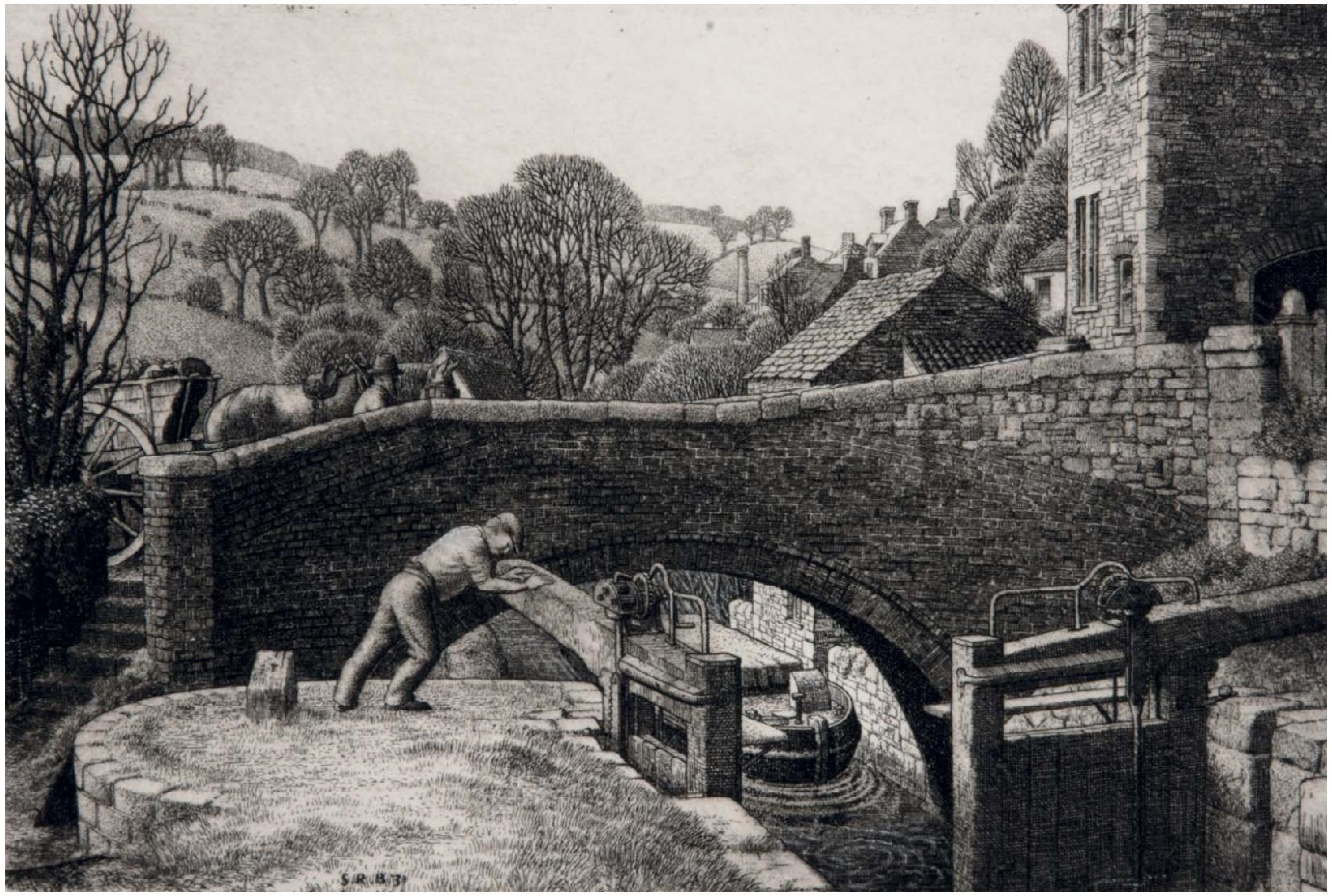
Exhibited: Royal Society of Painter-Etchers and Engravers, February-March 1931, no 28 as ‘Burford’;
Royal Glasgow Institute, 1931/32 as ‘Burford’ and ‘Burford, Oxon’;
‘Watercolours and Etchings by S R Badmin, ARWS, ARE’, Fine Art Society, February 1933, no 14 as ‘Burford’ £4.14.16 (study exhibited as no 50);
McDonald’s Gallery, New York, 1936;
Fine Art Society, June 1937, no 1 (Trial Proof Before Lettering) 6 gns;
‘S R Badmin, RWS, RE, ARCA, FSIA’, Worthing Art Gallery, November-December 1967, no 1 as ‘Burford’

Executed in 1931 (five states including a trial proof without lettering on plate) and published by the Twenty One Gallery.

Collection of the Aberyswyth University School of Art: bought from the Twenty One Gallery in 1931 (33/45); the Ashmolean Museum, Oxford; the British Museum: donated by Contemporary Art Society in 1933 (1/45): Herbert F Johnson Museum of Art, Cornell University: the bequest of William P Chapman, Jr.



26 1931 (and 1981) Stroud Canal, Gloucestershire



Signed with initials and dated '31 in plate
Etching
4 ⅝ x 7 inches (12 x 17.8 cms)
Edition of 15 (1981)

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 63, Catalogue Raisonné no 26

Exhibited: 'Watercolours and Etchings by S R Badmin, ARWS, ARE', Fine Art Society, London, 1933, no 28;
Royal Society of Painter-Etchers and Engravers, June 1981, no 72;
Lannards Gallery, Billingshurst, 1988, no 19 (4/5 hand coloured)

Executed in 1931 and only eight run off as regarded by SRB as unfinished, although exhibited at the Fine Art Society. In 1980 an edition of 15 was published by the Merrihill Press, Dyfed.

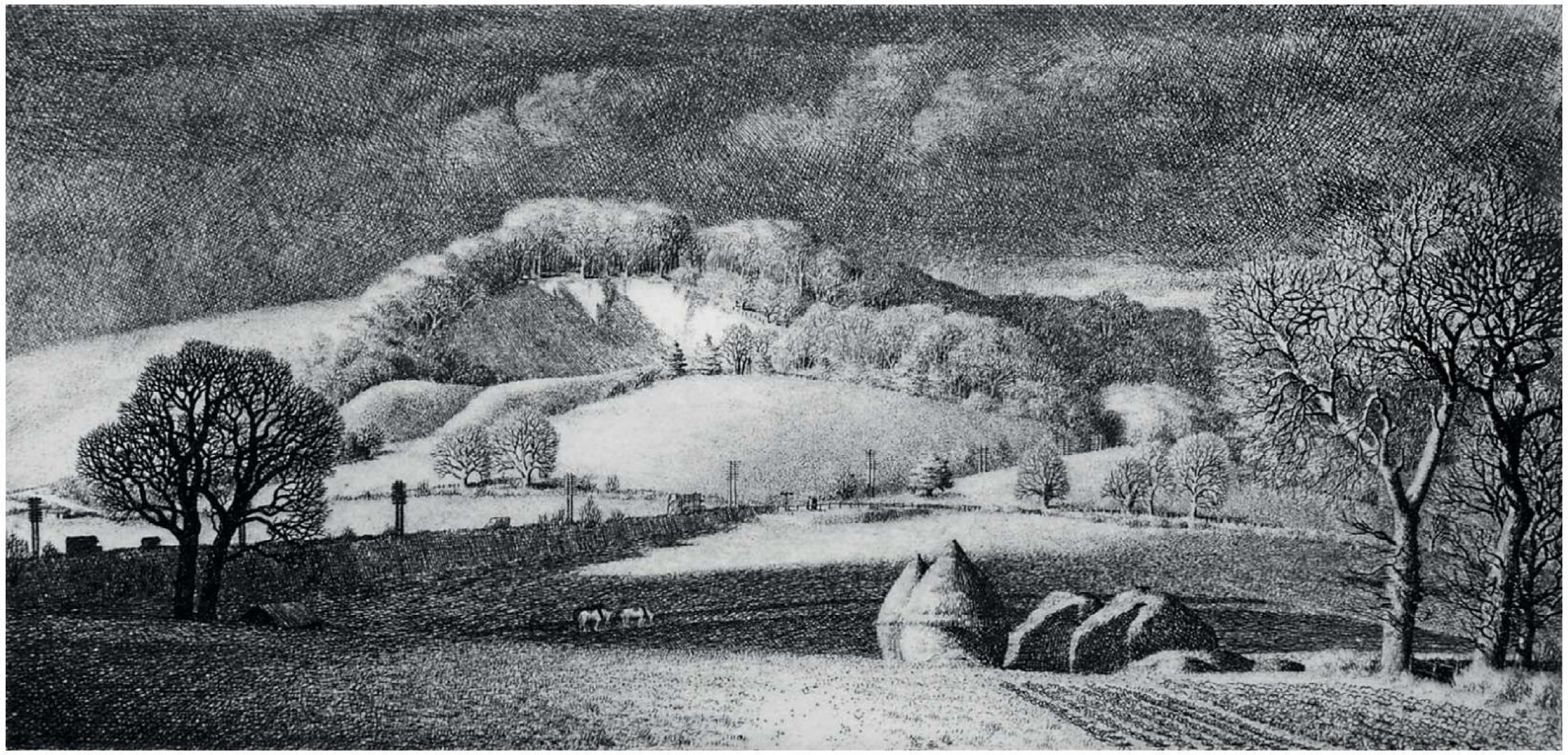
Storm over Pole Hill, Kent 1931 (and 1980) 27

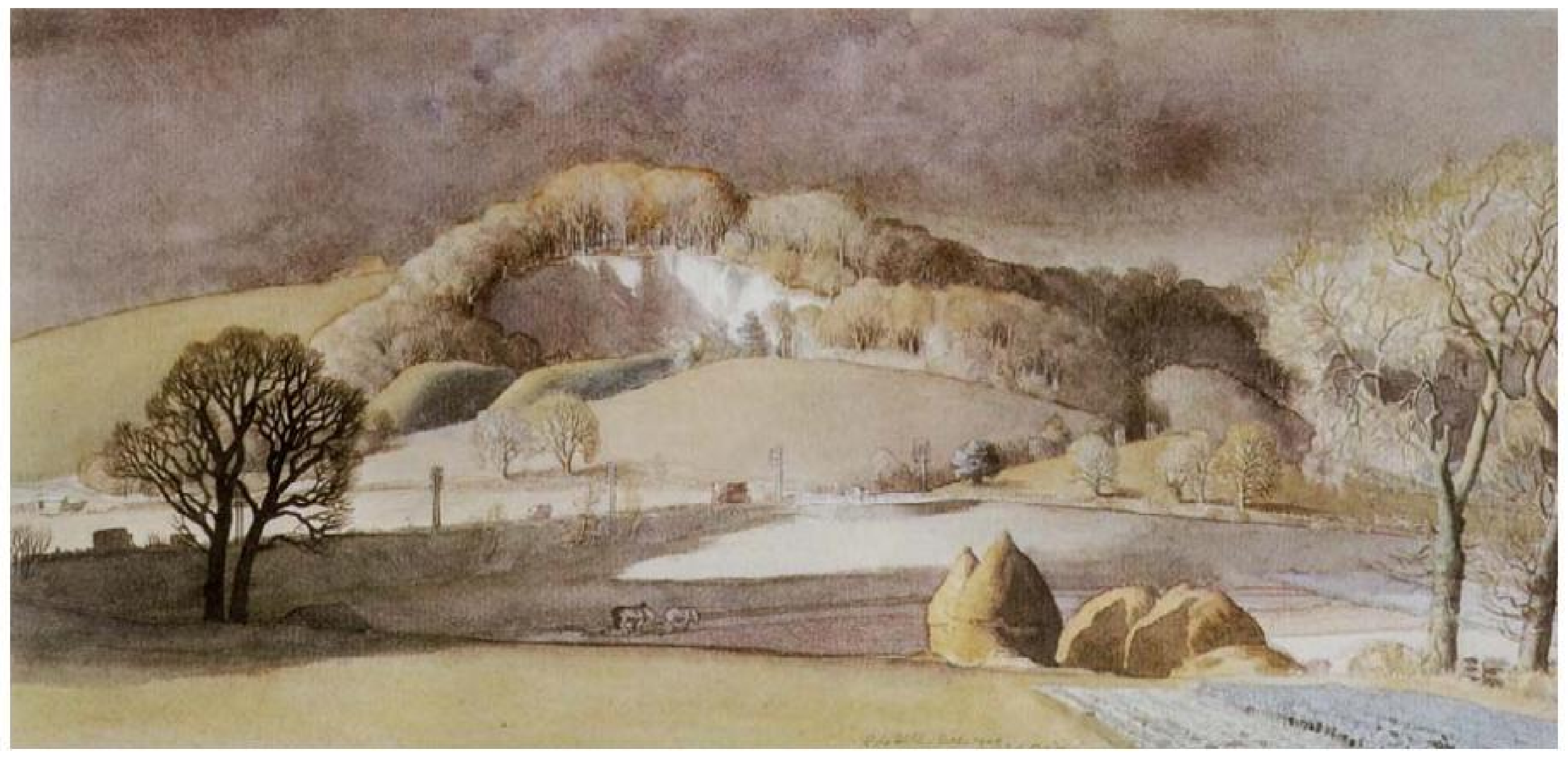
Signed with initials in plate
Etching
4 ⅜ x 8 ½ inches (11.1 x 21.6 cms)
Edition of 20 (1931) and 15 (1980)

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, pages 63 and 65 (Watercolour)

Exhibited: Lannard's Gallery, Billingshurst, 1988, no 17 (9/15 hand coloured)

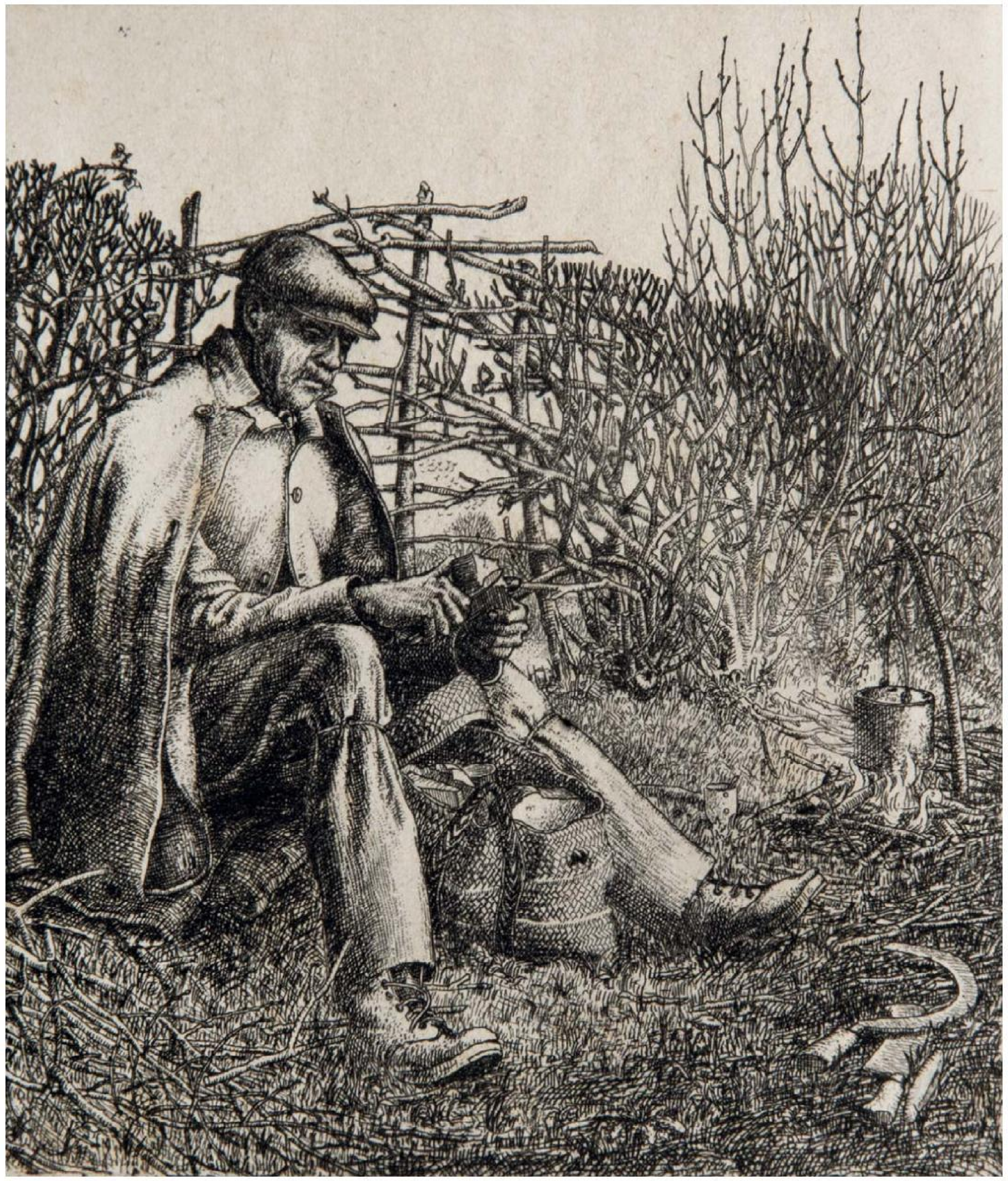
Executed in 1931 and printed in black. In 1980 a second edition of 20 was published by the Merrihill Press, Dyfed in black and a few in black plus two colours. A third edition of 15 was also published in 1980 and hand coloured.





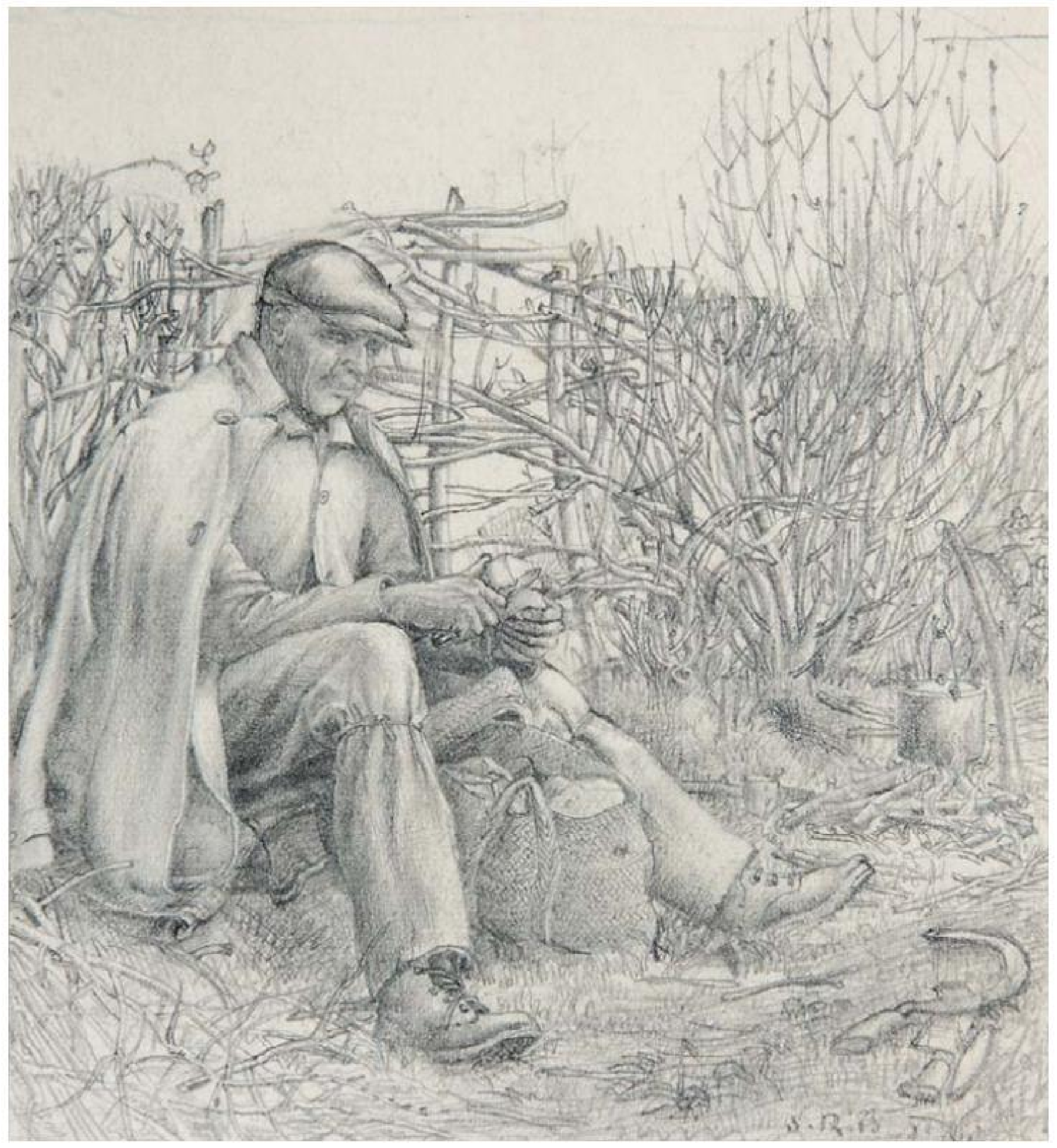
Storm Over Pole Hill, Kent Watercolour
6 ¼ x 12 ½ inches
Completed in 1929 when Badmin was 29 years old

28 1931 The Old Hedger at Dinner Break



Etching
4 ¼ x 3 ¾ inches (10.8 x 9.5 cms)
Not published.

Executed in 1931, four prints only made.
'1st Trial 1st State', numbered 1/3 printed on reverse of book endpaper.



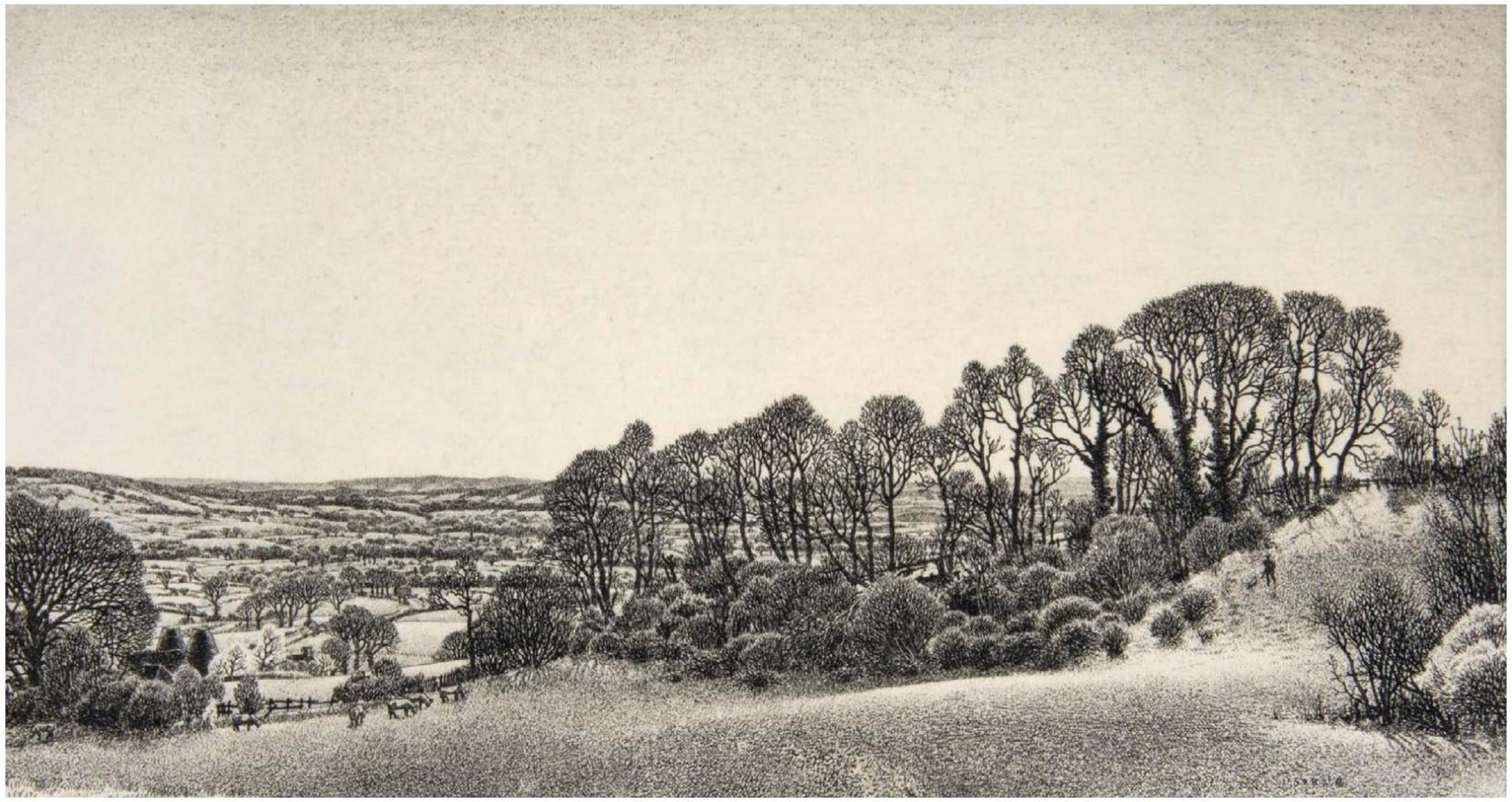
Preliminary study for
The Old Hedger at Dinner Break
Pencil
4 x 3 ¾ inches

Ide Hill, Kent 1931 29

Signed with initials and dated '31 in plate
Etching
4 ½ x 8 ¼ inches (11.4 x 21 cms)
Not published

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 63, Catalogue Raisonné no 29

One state, not published, three prints only made.

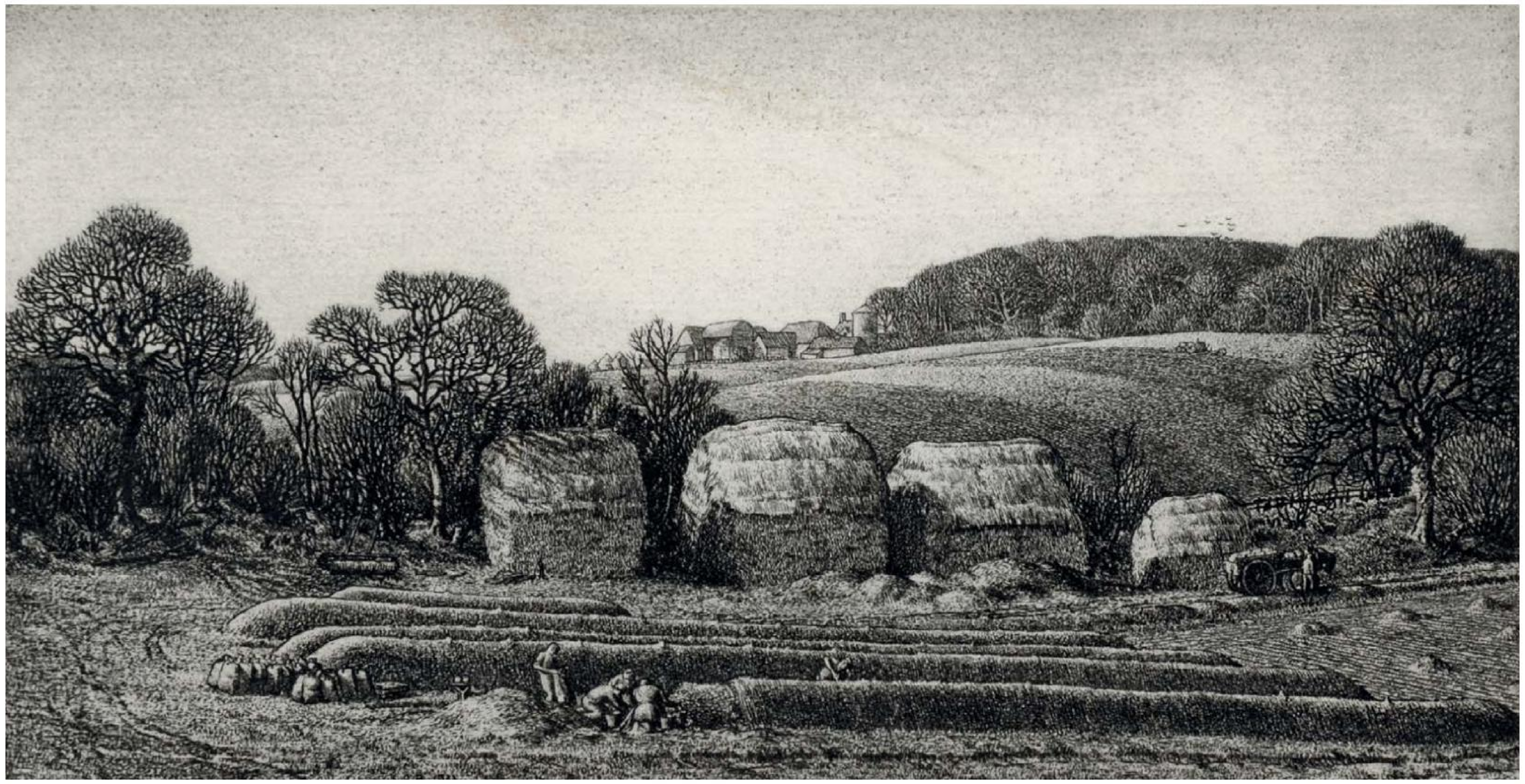


Beeches in Ashdown Forest 1931 30

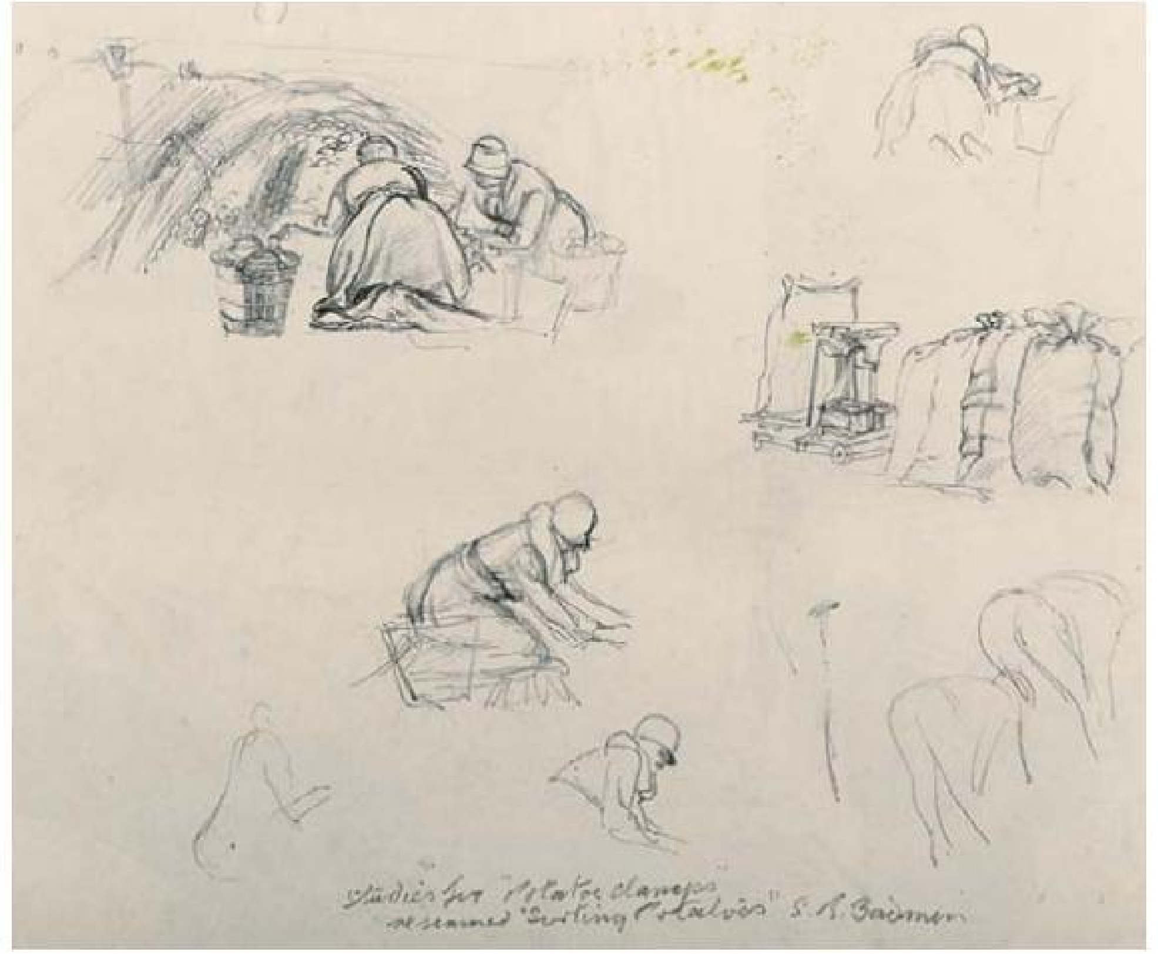
Etching
4 ⅜ x 8 ¼ inches

One print only, signed, inscribed with title and 'A/P Trial' in pencil.

31 1931 Potato Clamps



Preliminary studies of potato sorters for *Potato Clamps*
Pencil
11 ¾ x 8 inches


studies for "Potato clamps" re-named "Sorting Potatoes" S. R. Badmin

Signed with initials and dated '31 in plate
Etching
4 x 7 ⅛ inches (10.1 x 18 cms)
Edition of 25

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, pages 57 and 63, Catalogue Raisonné no 31

Exhibited: Royal Society of Painter-Etchers and Engravers, 1932, no 42;
Twenty One Gallery, July 1932;
Royal Academy Of Arts, Summer Exhibition 1932, no 1124 as 'Potato Clamps, Kent';
'Watercolours and Etchings by S R Badmin, ARWS, ARE', Fine Art Society, February 1933, no 46,£3.13.6 (study exhibited no 11);
McDonald's Gallery, New York, 1936;
'S R Badmin, RWS. The English Landscape, an Exhibition of Watercolours and Rodrigo Moynihan, Recent Pictures', Leicester Galleries, London, March 1955, no 1 as 'Sorting Potatoes;
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 10 as 'Potato Clamps, Kent'

Published by the Twenty One Gallery in 1931. Also known as 'Sorting Potatoes', Keston, Biggin Hill, Kent. 'You can see the straw ventilation going up, covered with earth, like little chimneys' (SRB).

Collection of Ashmolean Museum, Oxford (15/25); the British Council; the British Museum: donated by SRB in 1934 (A/P).

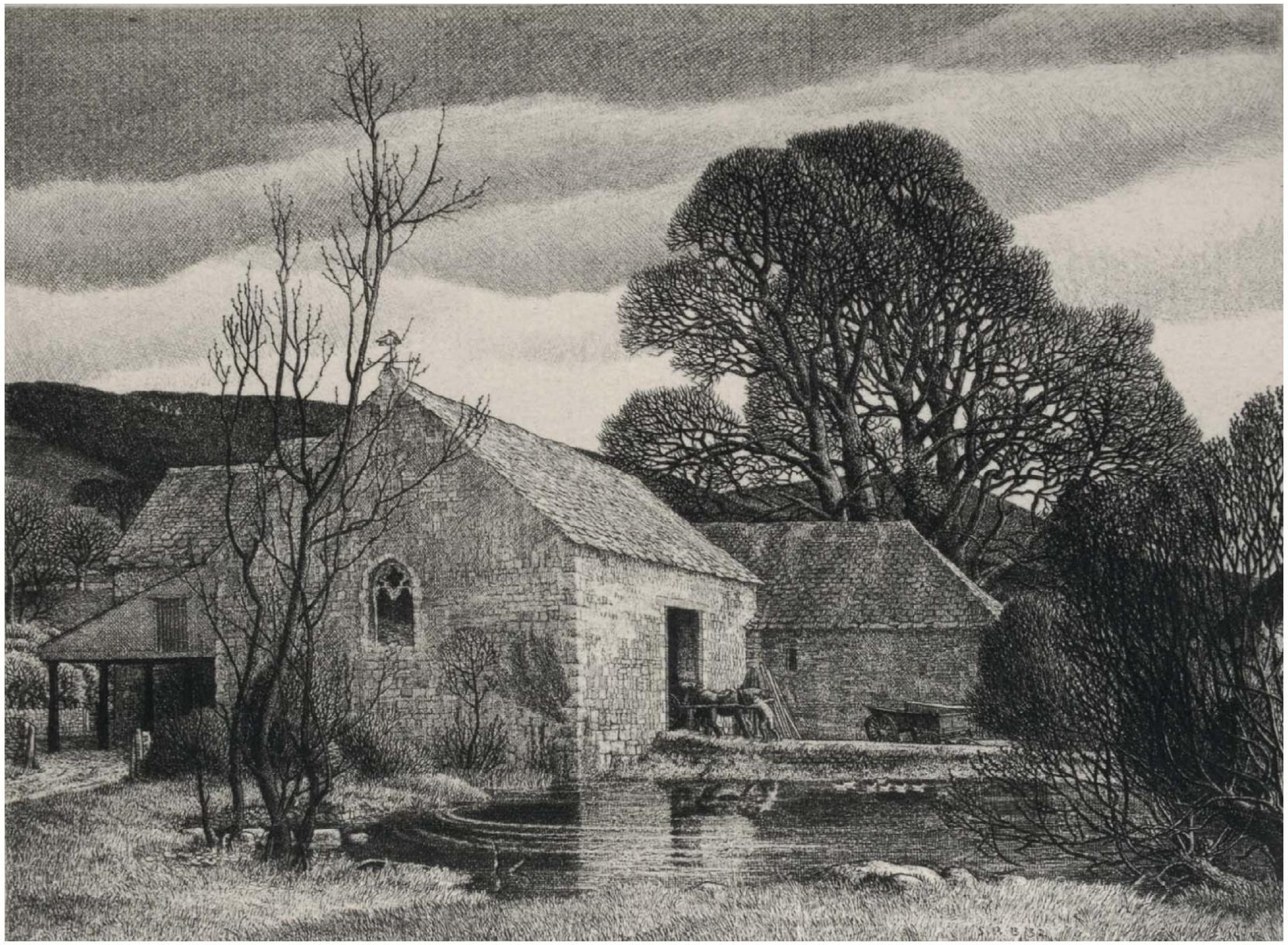
Priory Pond 1932 (and 1981) 32

Signed with initials and dated '32 in the plate
Etching
5 ¼ x 6 ⅛ inches (13.3 x 15.6 cms)
Editions of 30 (1932); 45 (1981)

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, pages 58 and 63, Catalogue Raisonné no 32

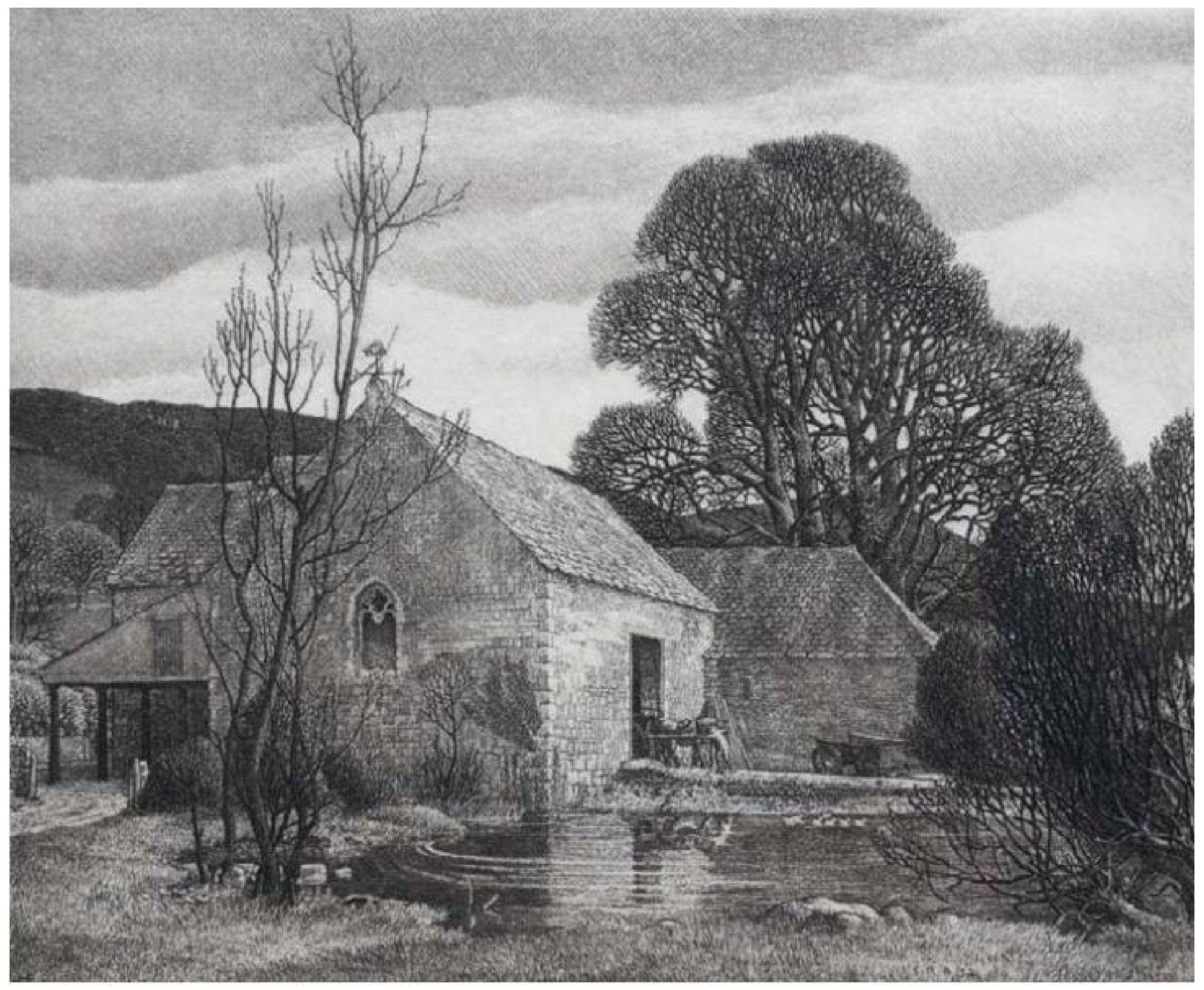
Exhibited: Royal Society of Painter-Etchers and Engravers, February-March 1932, no 183;
Royal Glasgow Institute of the Fine Arts, 1932 and 1936;
Royal Academy of Arts, Summer Exhibition 1933, no 1260;
'Watercolours and Etchings by S R Badmin, ARWS, ARE', Fine Art Society, February 1933, no 39, £4.14.6;
McDonald's Gallery, New York, March 1936;
Royal Glasgow Institute, 1936;
Fine Art Society, July 1937, no 47, 4 gns;
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 7, as 'Priory Pond, Stroud';
Royal Academy of Arts, Summer Exhibition, 1981, no 266 as 'Priory Pond, Stroud Valley, Glos';
Royal Society of Painter-Etchers and Engravers, June 1981, no 60 as 'Priory Pond, Glos';
Society of Sussex Painters, Sculptors and Engravers, Worthing Art Gallery, 1981, no 1 as 'Priory Pond, Gloucestershire';
Lannard's Gallery, Billingshurst, 1988, no 20 as Priory Pond near Stroud (11/20 hand coloured)

Published by the Twenty One Gallery in 1932. The 1st edition and records were lost in the war



Collection of Boston Museum of Fine Arts: the gift of Dr Fritz Talbot in 1937 (24/30); the British Museum: donated by Contemporary Art Society in 1941; Herbert F Johnson Museum of Art, Cornell University:the bequest of William P Chapman, Jr; Kemper Art Museum, Washington University in St Louis: the bequest of Dr Malvern B Clopton, 1938; Yale Center or British Art: the G Allen Smith Collection in 1994.

32 1981 Priory Pond Reprint



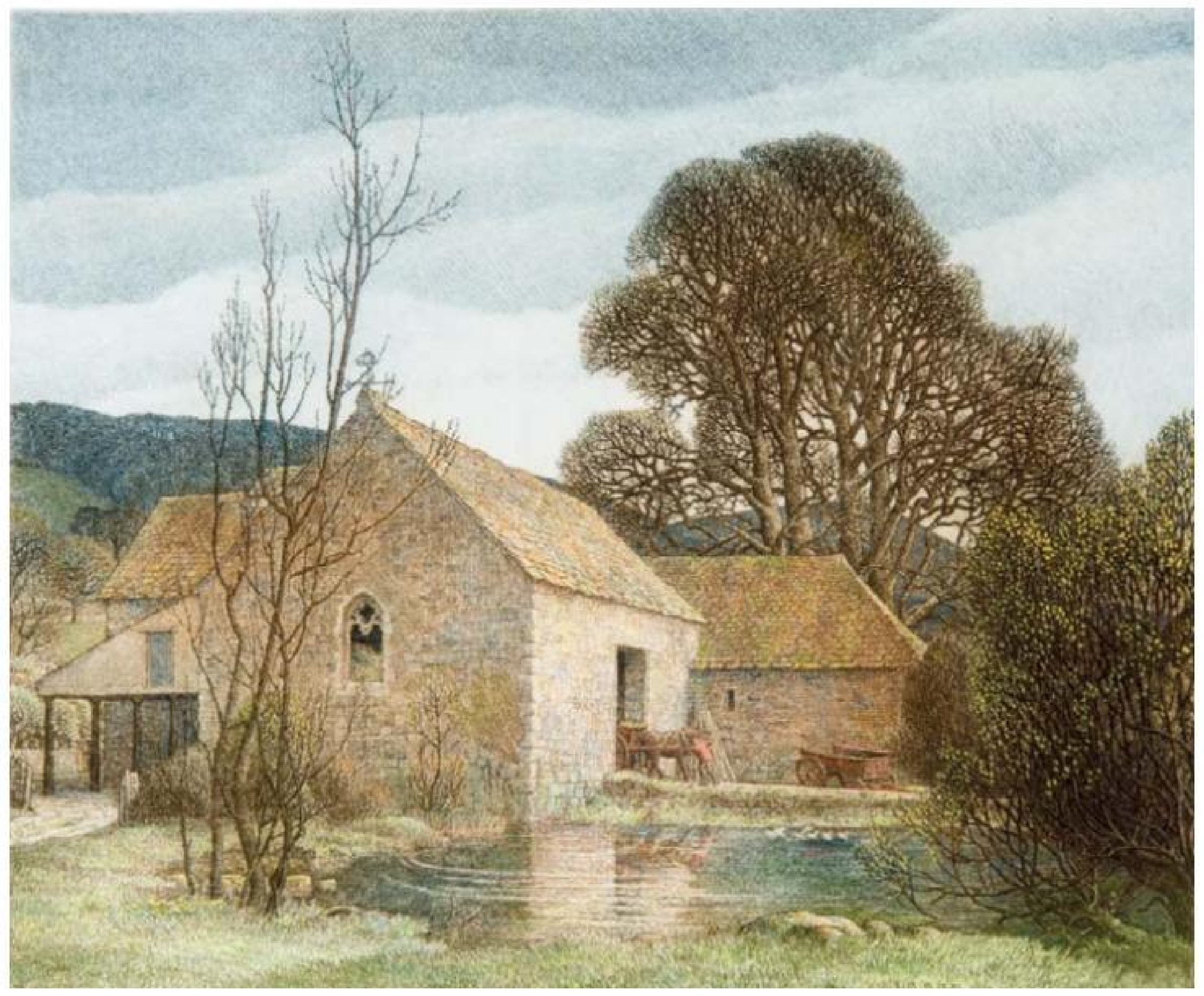
(a)

Etching
5 ¼ x 6 ⅛ inches (13.3 x 15.6 cms)

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985; Catalogue Raisonné no 32

Exhibited: Royal Watercolour Society of Painter-Etchers and Engravers, 1981, no 60, as 'Priory Pond Glos'

In 1981 Merrihill Press Dyfed printed:
Edition of 25 in black and white (a)
Edition of 20 hand coloured etching (b)
Few only printed in colours (c)

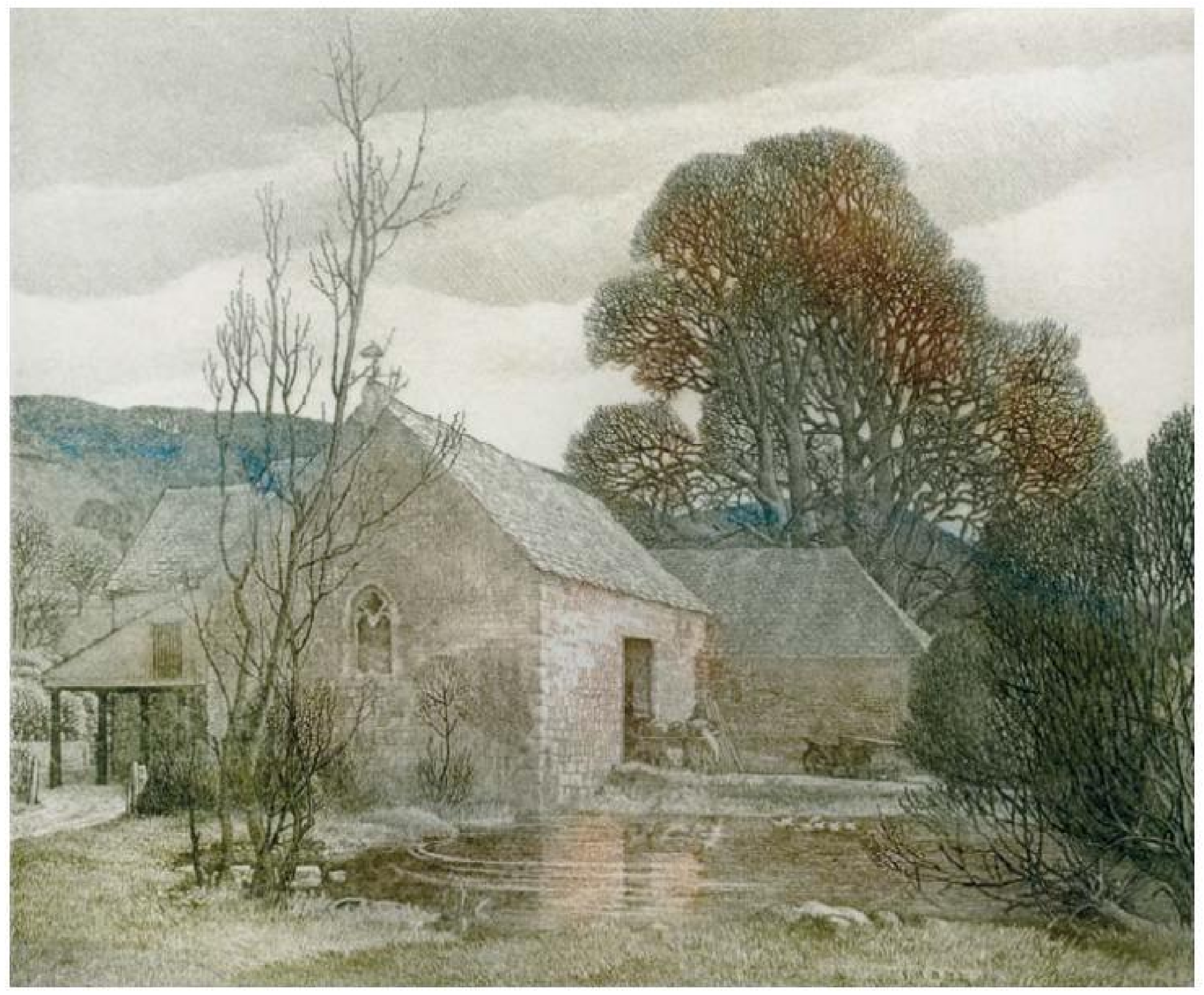


(b)

Etching (hand coloured)
5 ¼ x 6 ⅛ inches (13.3 x 15.6 cms)

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985; Catalogue Raisonné no 32

Exhibited: Lannard's Gallery, Billingshurst, 1988, no 20 as Priory Pond near Stroud (11/20 hand coloured);
Royal Academy of Arts, Summer Exhibition, 1981, no 266 (hand coloured)



(c)

Coloured etching
5 ¼ x 6 ⅛ inches (13.3 x 15.6 cms)

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985; Catalogue Raisonné no 32

Priory Pond is near Kingstanley, Stroud, Gloucestershire. This subject of this etching is the Saxon barn at Priory Farm, Leonard Stanley, Gloucestershire.

Mill Street W 1932 33

Signed with initials in plate
Etching
5 ¾ x 6 ¾ inches (14.6 x 17.1 cms)
Edition of 25

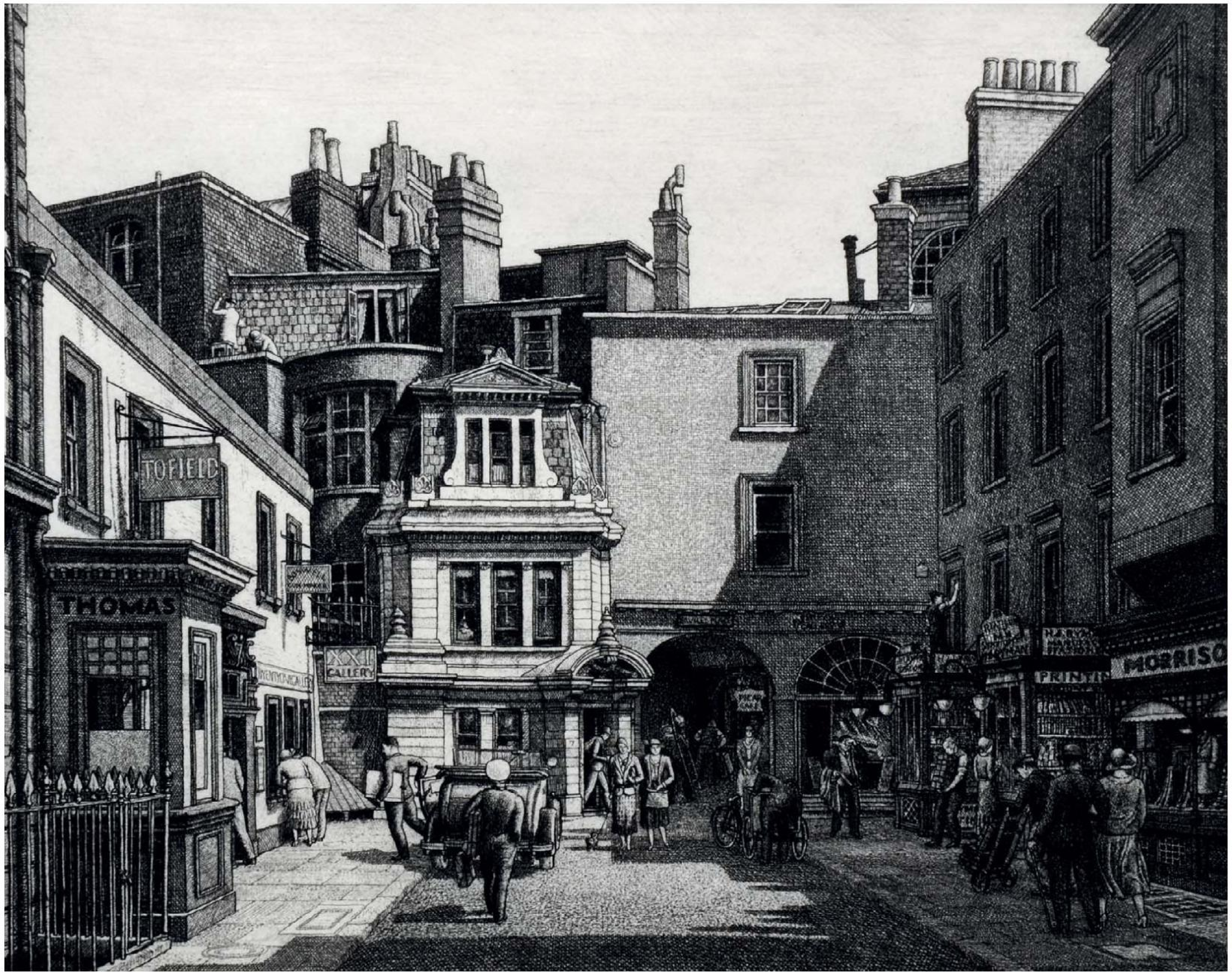
Illustrated: *Fine Prints of the Year*, 1932

Literature: *The Studio*, February 1933, page 98 (watercolour of the same view);
Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, pages 59 and 62, Catalogue Raisonné no 33

Exhibited: Twenty One Gallery, 1932;
'Watercolours and Etchings by S R Badmin, ARWS, ARE', Fine Art Society, February 1933, no 22, £3.13.6 (study also exhibited no 31 £5.5.0);
Royal Society of Painter-Etchers and Engravers, February-March 1933, no 107;
McDonald's Gallery, New York, 1936;
Fine Art Society, July 1937, no 4, 3 gns;
Royal Society of Painter-Etchers and Engravers, 1956;
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 8 as 'Mill St W and Savile Passage';
Child's Gallery, Boston, 1978, $275

Executed in 1932 and published by the Twenty One Gallery. The Twenty One Gallery on Mill Street was bombed during the Second World War and Mill Street is now the continuation of Savile Row. In his notes Badmin mentions that the man entering the Twenty One Gallery is himself.

Collection of the Ashmolean Museum, Oxford (19/25); the British Museum: donated by the Contemporary Art Society in 1941 (21/25);



34 1932 Cornish Farm, Trebarwith

Etching
4 ⅝ x 5 ¾ inches (11.8 x 14.6 cms)
Not published

'Done after Sept 1930 – on the back of Deserted Barn plate' [CR no 21] (SRB Etching Notes).

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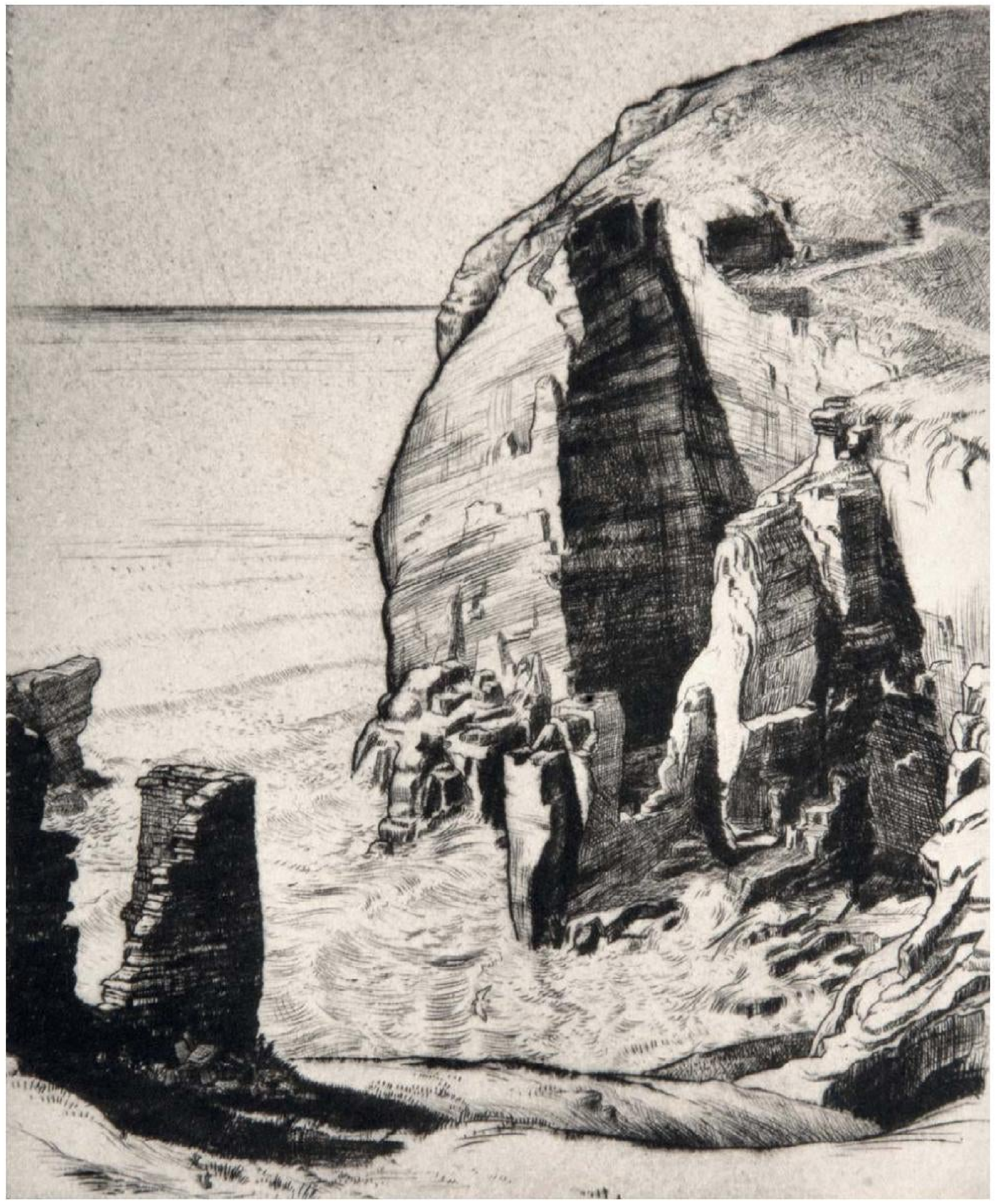
35 1932 Old Slate Quarry / Coast at Tintagel / Backways, Trebarwith



Drypoint
6 x 5 inches (15.2 x 12.7 cms)
Not published

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 63, Catalogue Raisonné no 35

Badmin's only full drypoint, executed in 1932 but never published. The 1st trial was inscribed 'On the cliff at Trebarwith: The old slate quarry, but the building in the foreground could be an old lead mine.' and 'Backways Cove, just round the S Headland Trebarwith Strand.' The 2nd trial was inscribed 'Backways & the Irishman's House near Trebarwith (old mine or quarry). Slate quarry, Backways. Drypoint 3 pulls only (one worked on)' (SRB Etching Notes).

Wareham, Dorset 1934 36

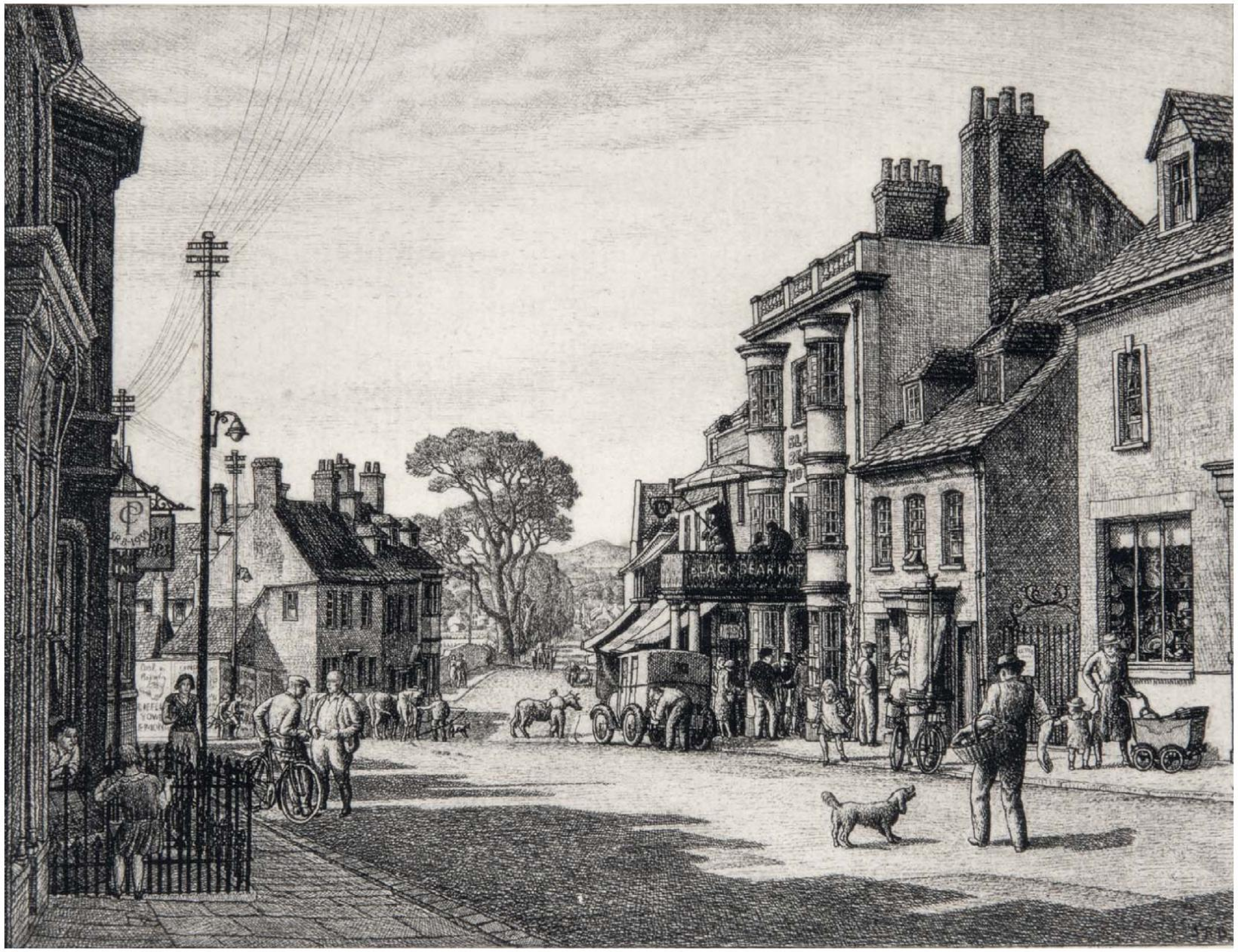
Signed with initials, inscribed 'PC' and dated 1934 on shop sign in plate
Etching
5 ¼ x 6 ⅜ inches (13.3 x 16.2 cms)
Edition of 50

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 60 (final trial of the final state illustrated), Catalogue Raisonné no 36

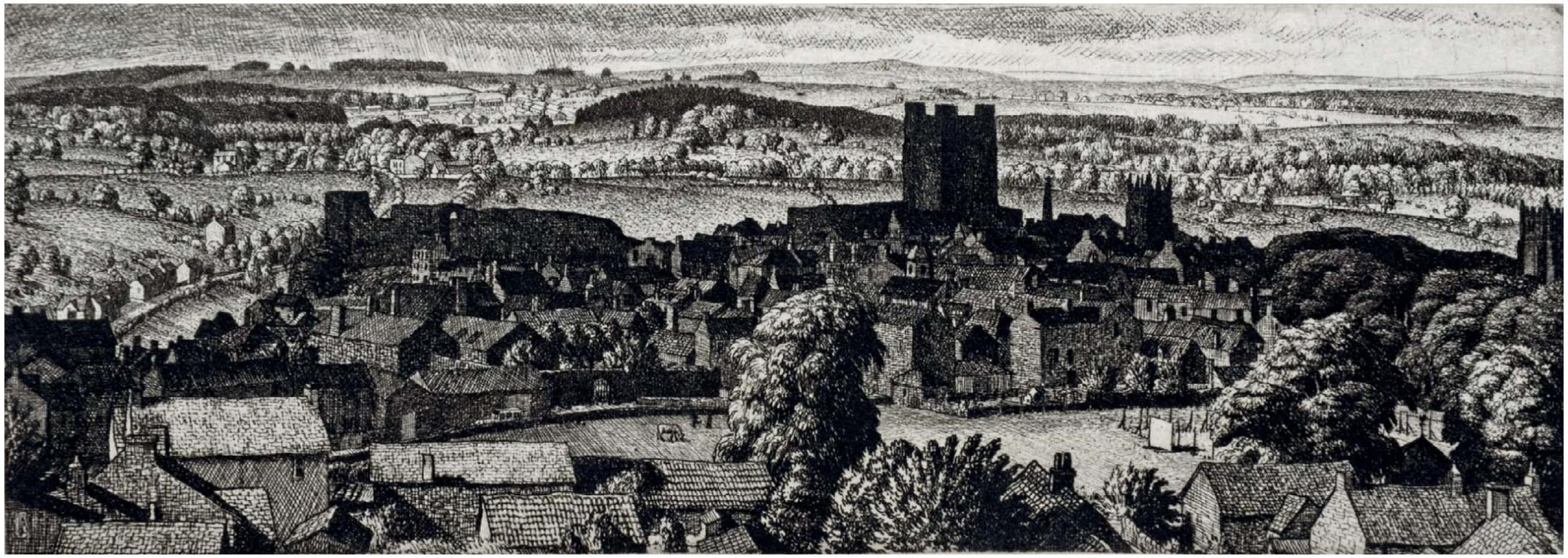
Exhibited: 'Watercolours and Etchings by S R Badmin, ARWS, ARE', The Fine Art Society, February 1933, no 20;
Royal Academy of Arts, Summer Exhibition 1934, no 1322;
Royal Society of Painter-Etchers and Engravers, 1934;
McDonald's Gallery, New York, 1936;
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 4;
Royal Society Of Painter-Etchers and Engravers, 1979, no 71;
'S R Badmin RWS, Paintings, Drawings & Prints', Chris Beetles Gallery, March-April 2015, no 203

Published by the Print Collectors' Club in 1934. 'PC' had been inserted with slight addition of sepia in the final state. Six Artist's Proofs.

Collection of the Ashmolean Museum, Oxford; the British Museum: acquired in 1934; Herbert F Johnson Museum of Art, Cornell University: the bequest of William P Chapman, Jr; National Gallery of Canada: purchased 1934



37 1935 Richmond, Yorks



Etching
2 ⅞ x 7 ¾ inches (7.3 x 19.7 cms)
Edition of 50

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 63, Catalogue Raisonné no 37

Exhibited: Royal Society of Painter-Etchers and Engravers, 1935, no 199;
McDonald's Gallery, New York, 1936;
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 116;
Society of Sussex Painters, Sculptors and Engravers, Worthing Art Gallery, 1981, no 2

Executed in 1935 and published by the Fine Art Society for £2.10.0. Some proofs were hand coloured.

Collection of the Whitworth Art Gallery, acquired in 1943.

Cheyne Row, Chelsea 1935 38

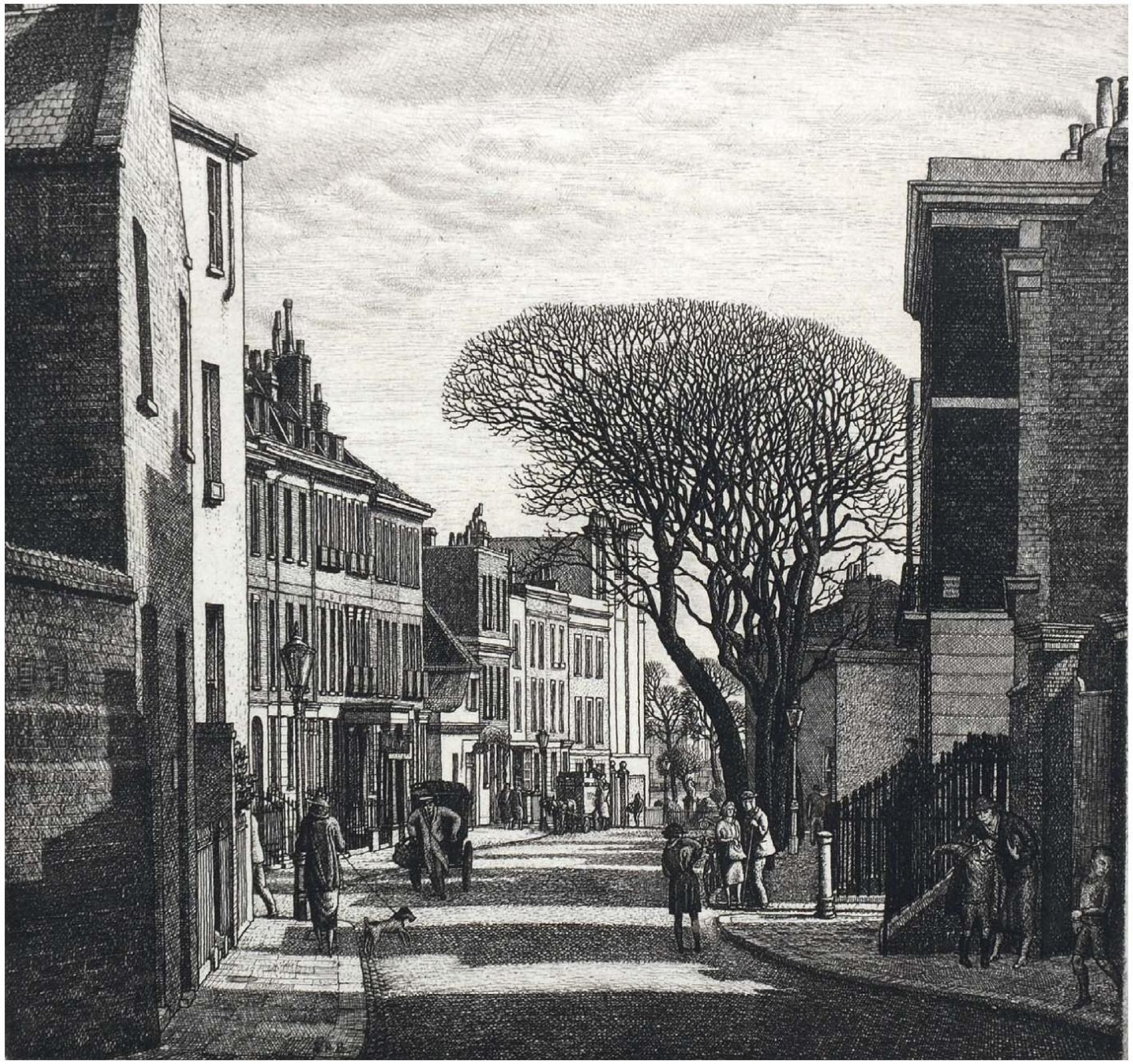
Signed with initials in plate
Etching
6 x 6 inches (15.2 x 15.2 cms)
Edition of 50

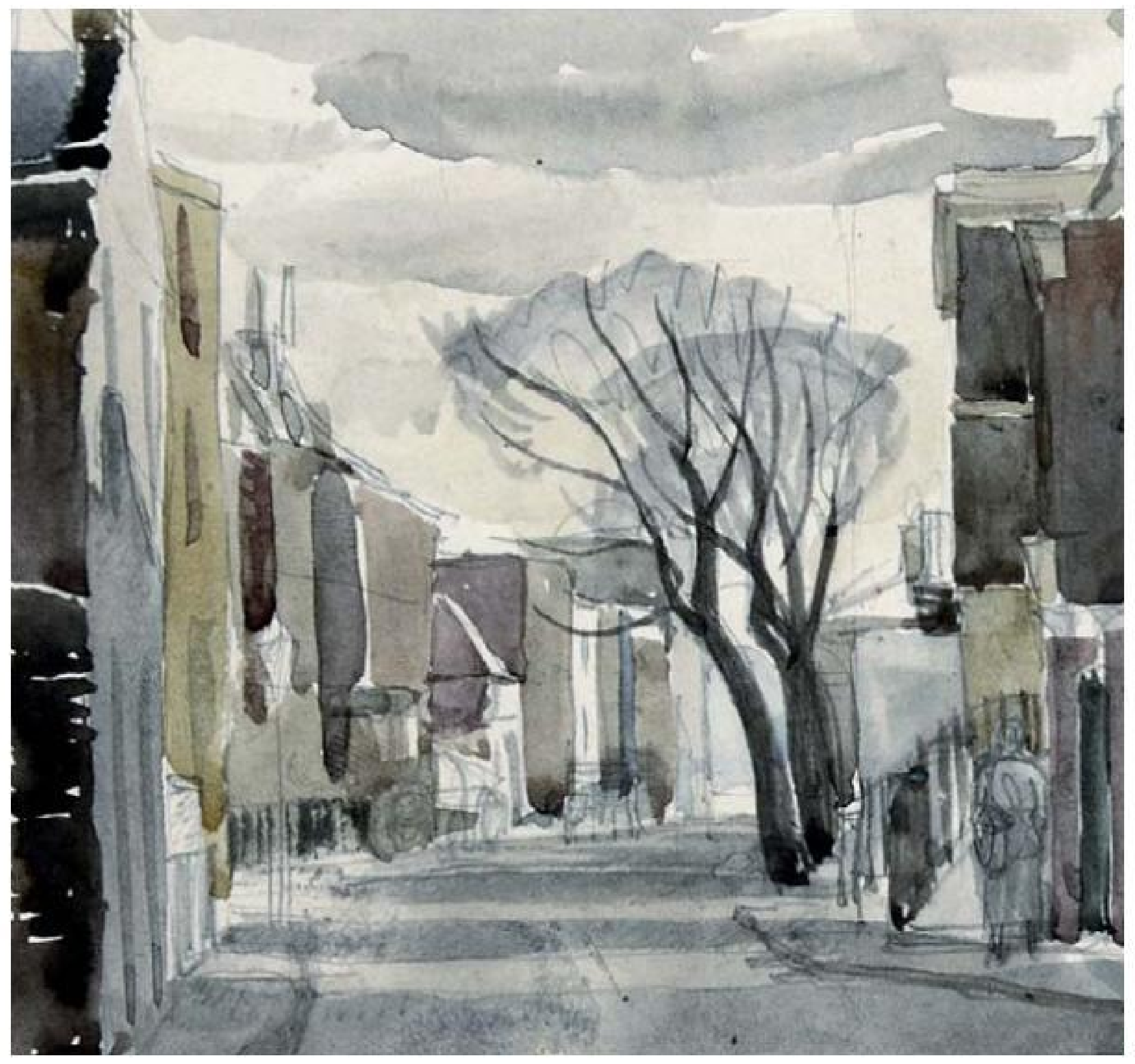
Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, pages 61 and 63, Catalogue Raisonné no 38

Exhibited: Royal Academy of Arts, 1935, no 1311;
Royal Society of Painter-Etchers and Engravers, February-March 1935, no 55;
Fine Art Society, June 1937, no 48, 3 ½ gns;
Royal Society of Painter-Etchers and Engravers, 1956;
Royal Society of Painter-Etchers and Engravers, 1956/7;
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 5 as 'Cheyne Walk Chelsea';
'S R Badmin RWS, Paintings, Drawings & Prints', Chris Beetles Gallery, March-April 2015, no 204

Executed in 1935, published by the Fine Art Society.

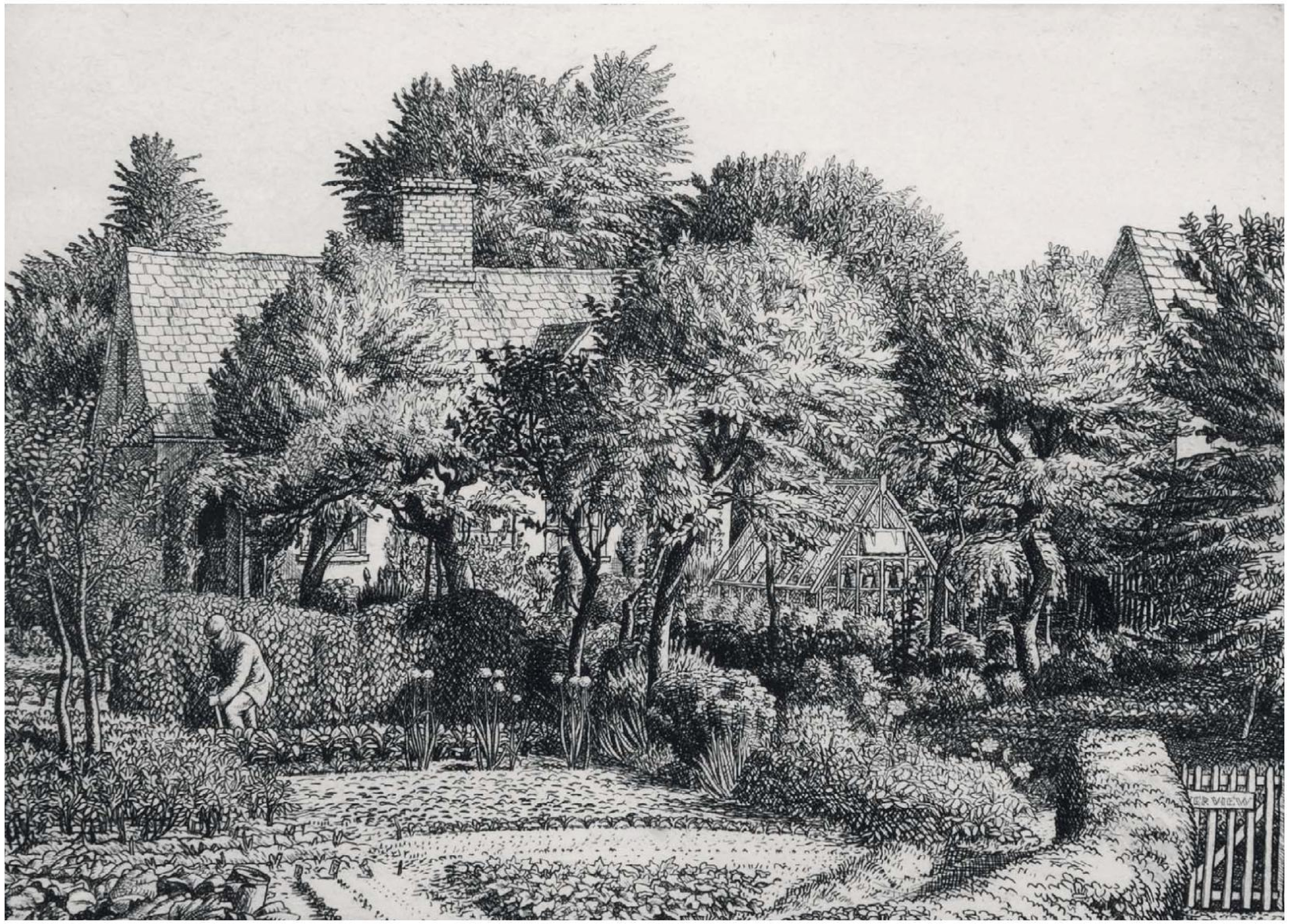
This view is looking down Cheyne Row towards the Thames from Glebe Place, by the junction with Upper Cheyne Row.





Preliminary
watercolour study for
Cheyne Row, Chelsea
4 ½ x 6 ¼ inches

39 1935 Darby and Joan Cottage



Etching
4 ⅞ x 6 ½ inches (12.4 x 16.5 cms)
Edition of 15

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 62, Catalogue Raisonné no 39

Exhibited: Royal Society of Painter-Etchers and Engravers, January-February 1938, no 129 as 'Cottage Garden';
'S R Badmin, RWS, RE, ARCA, FSIA', Worthing Art Gallery, November-December 1967, no 28 as 'Darby and Joan Cottage, Sudbury 1938';
Lannards Gallery, Billingshurst, 1988, no 18 (5/15 hand coloured)

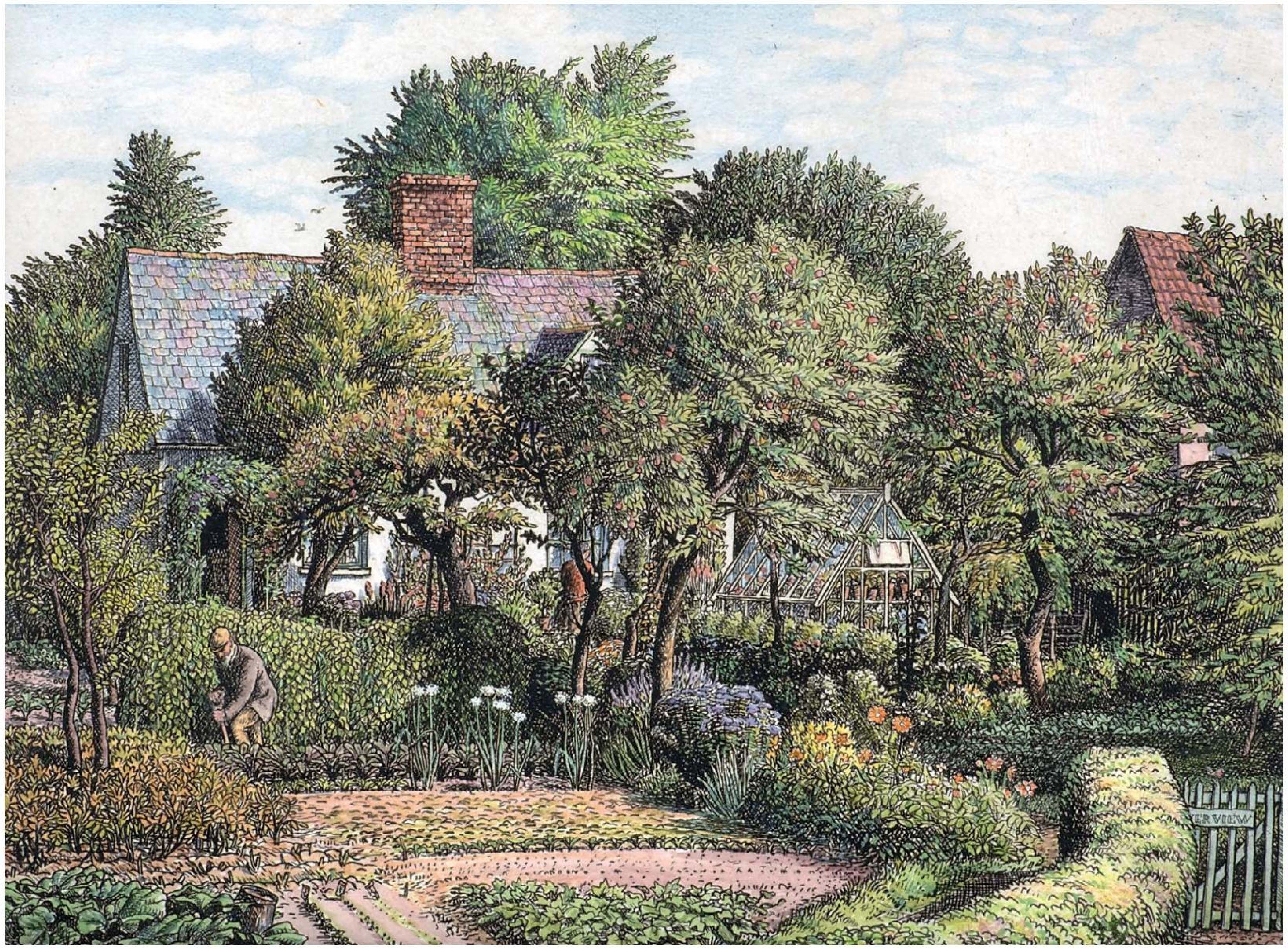
Trial final state. A hand-coloured edition of 15 was started.

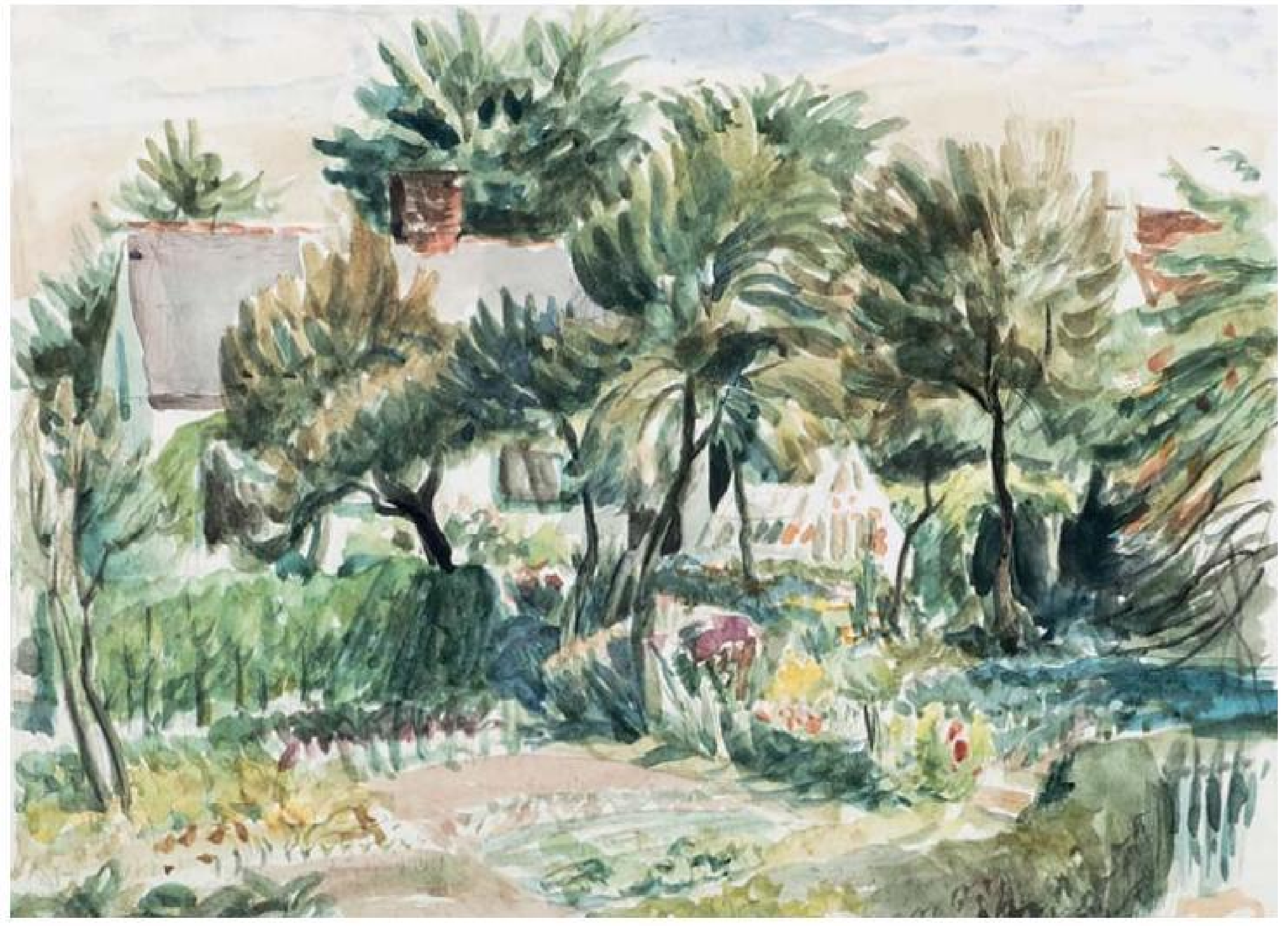
Also known as 'The Cottage Garden'.
'Done from a wc I did near Bures and Assington, Essex. Darby and Joan set-up: smoked hams in the chimney' (SRB Etching Notes).

Darby and Joan Cottage (hand coloured)

Signed, inscribed with title and 'Essex' and numbered 1/10
Signed and inscribed 'D & J Cottage. Near Bures & Assington Essex. no 1. Hand coloured.' and 'Coloured for Chris Beetles' below mount
Hand coloured etching
4 ⅞ x 6 ½ inches (12.4 x 16.5 cms)

Provenance: Dr Chris Beetles



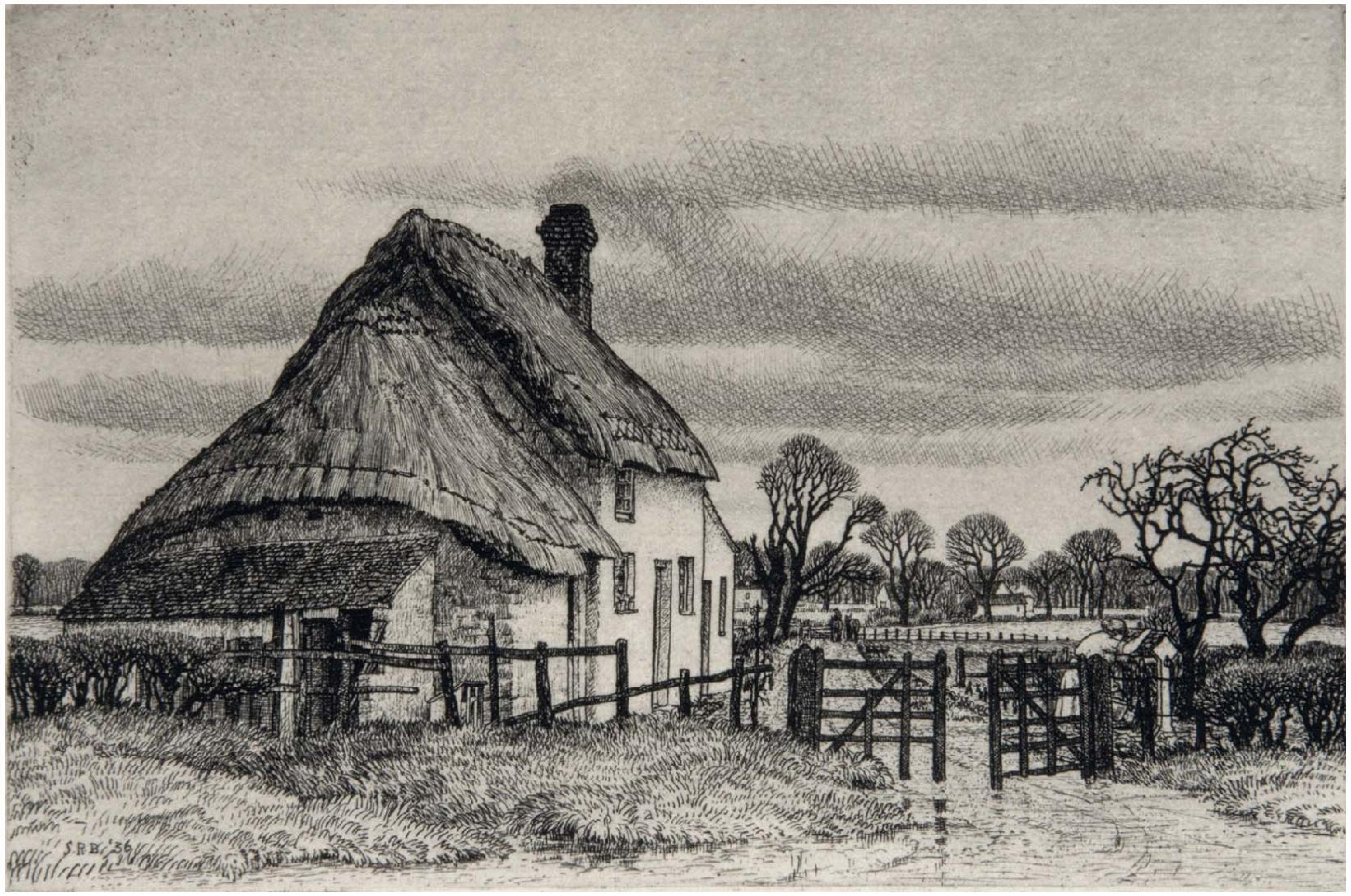


Preliminary study for *'Darby and Joan' Cottage*
Watercolour and pencil
6 x 8 inches

40

1936

Oxfordshire Cottage

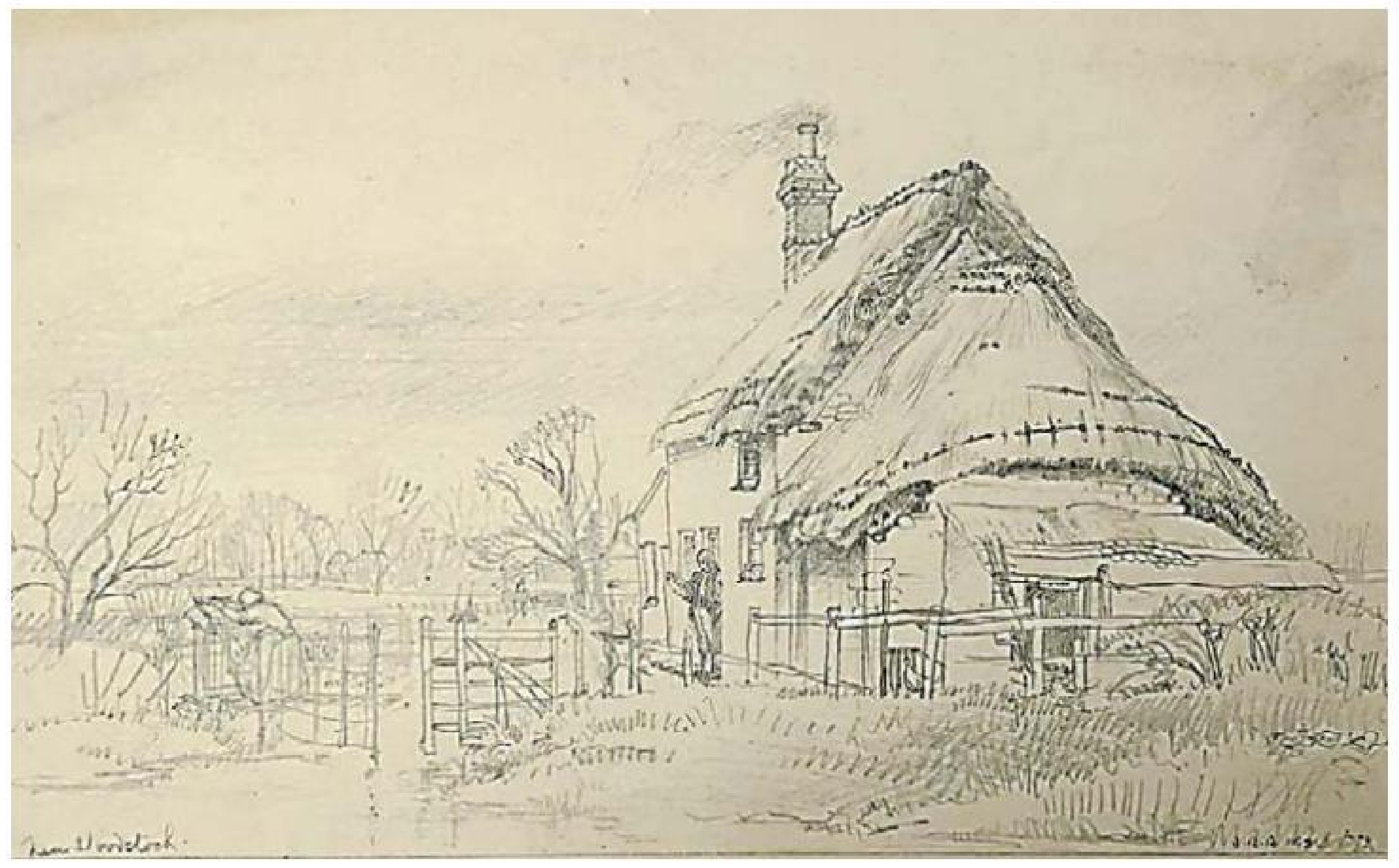


Signed with initials and dated ’36 in plate
Etching
4 ⅛ x 6 ⅛ inches (10.5 x 15.6 cm)
Edition of 40

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 63, Catalogue Raisonné no 40

Exhibited: Royal Society of Painter-Etchers and Engravers, February-March 1936, no 44 as ‘Cottage’;
Fine Art Society, London, June 1937, no 3 as ‘Oxford Cottage’

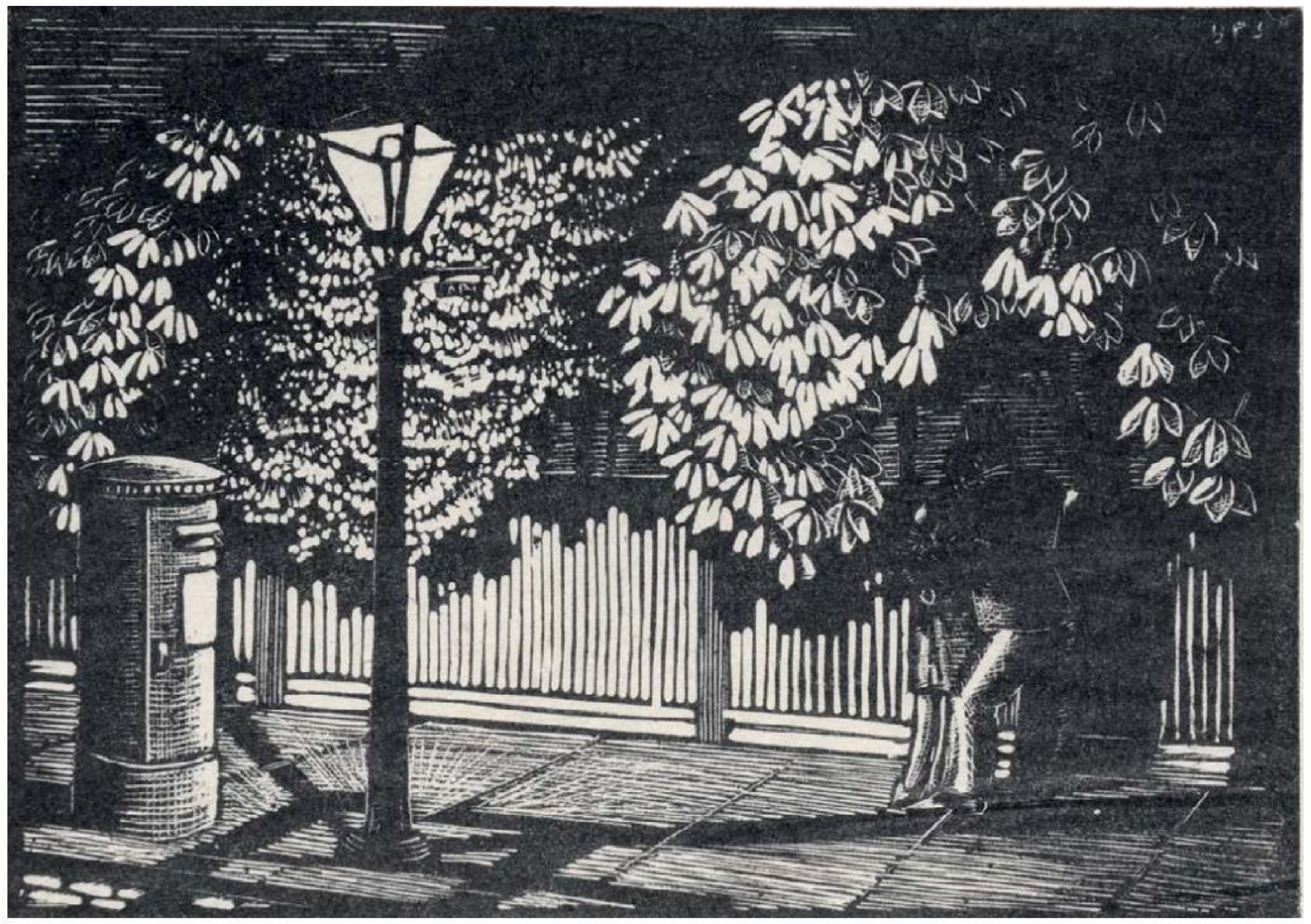
Published by the Fine Art Society in 1936. The Cottage was near Woodstock, Oxfordshire.



Preliminary study for *Oxfordshire Cottage*
Pencil, 4 ½ x 7 inches

Additions to the Catalogue Raisonné Published in 1985

41 c1927 The Lovers

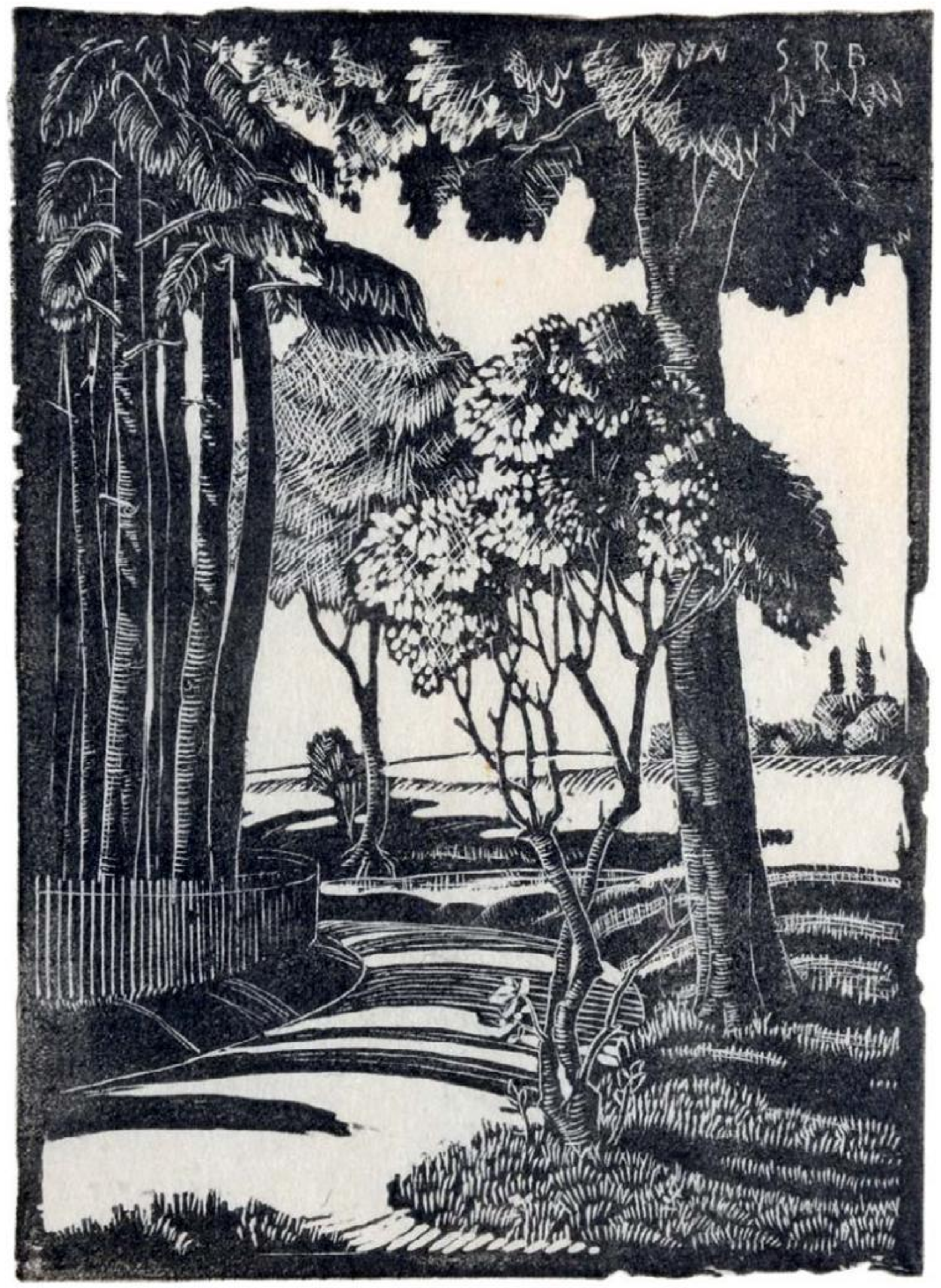


Signed in block
Wood cut
3 x 4 inches (7.6 x 10.2 cm)
Not published

Exhibited: ‘S R Badmin RWS, Paintings, Drawings & Prints’,
Chris Beetles Gallery, March-April 2015, no 205

One copy only inscribed ‘Sydenham Hill above Charlecote Grove SE26’

Shirley Hills c1927 42

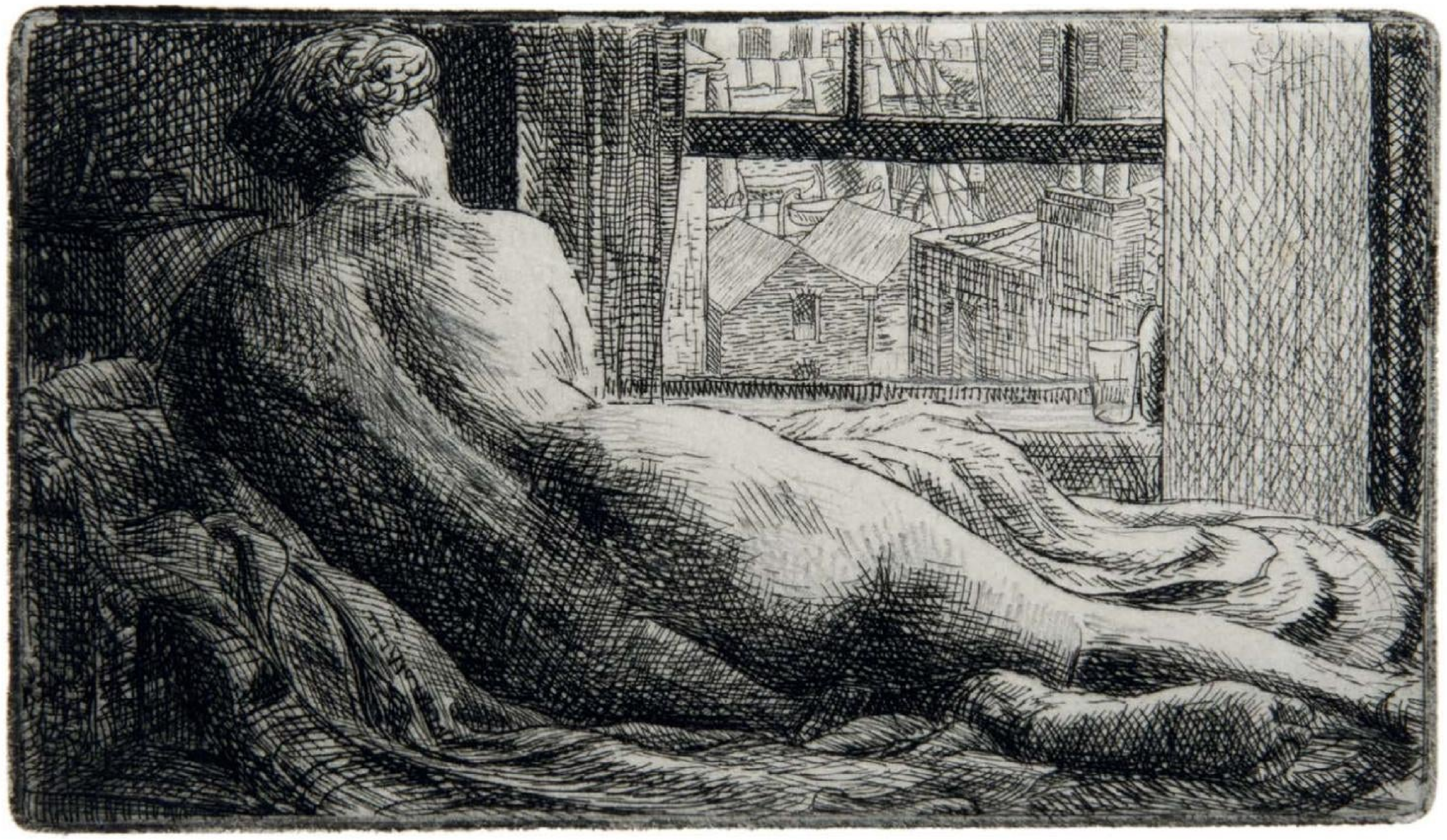


Signed with initials in block
Wood cut
4 x 3 inches (10.2 x 7.6 cm)
Not published

Exhibited: ‘S R Badmin RWS, Paintings, Drawings & Prints’,
Chris Beetles Gallery, March-April 2015, no 206

One copy only inscribed ‘Shirley Hills Kent? near Croydon’

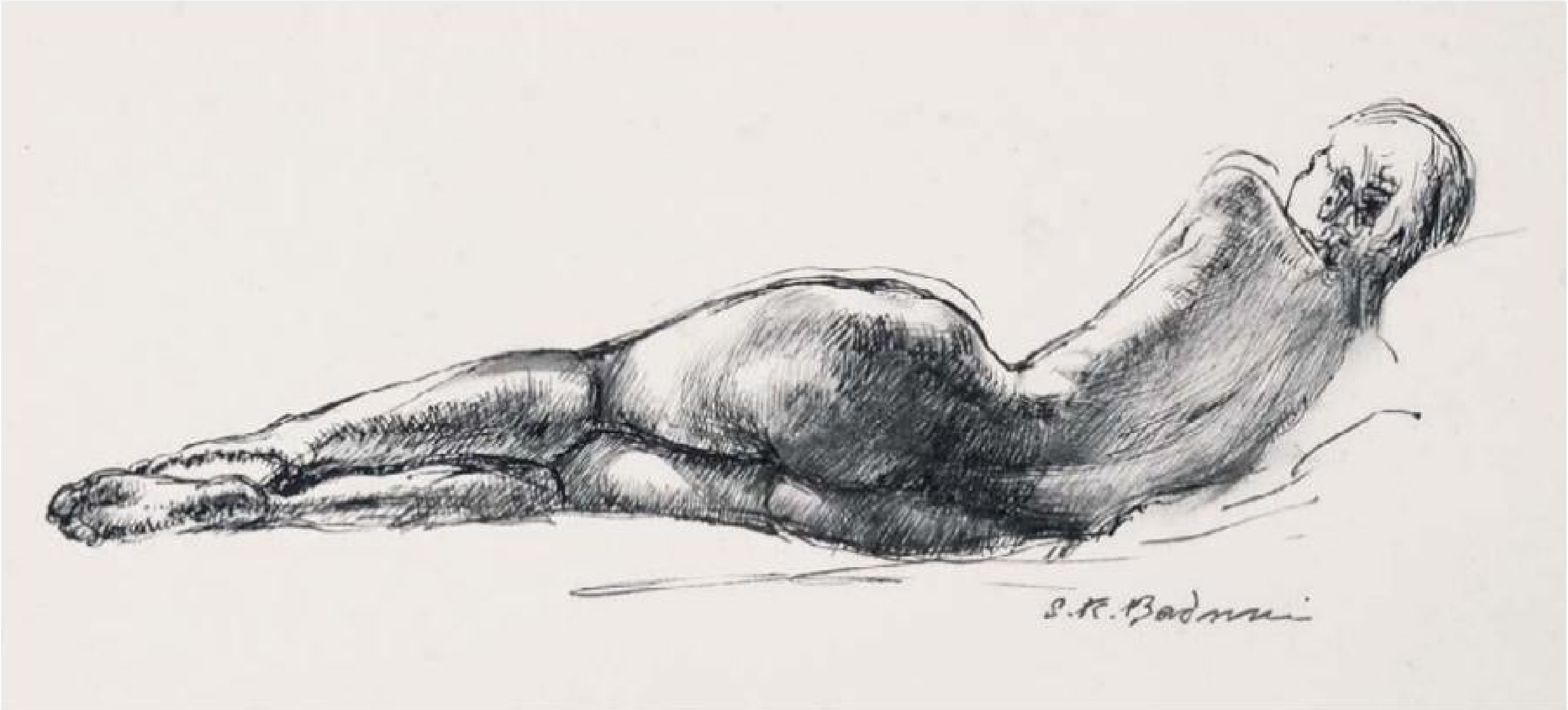
43 c1927 Sailor’s Girl



Etching
3 x 5 inches (7.6 x 12.7 cm)
Not published

Plate destroyed, believed to be one only.

Preliminary study for *Sailor’s Girl*
Inscribed ‘RCA’ below mount
Pen ink and monochrome watercolour, 7 ½ x 12 inches

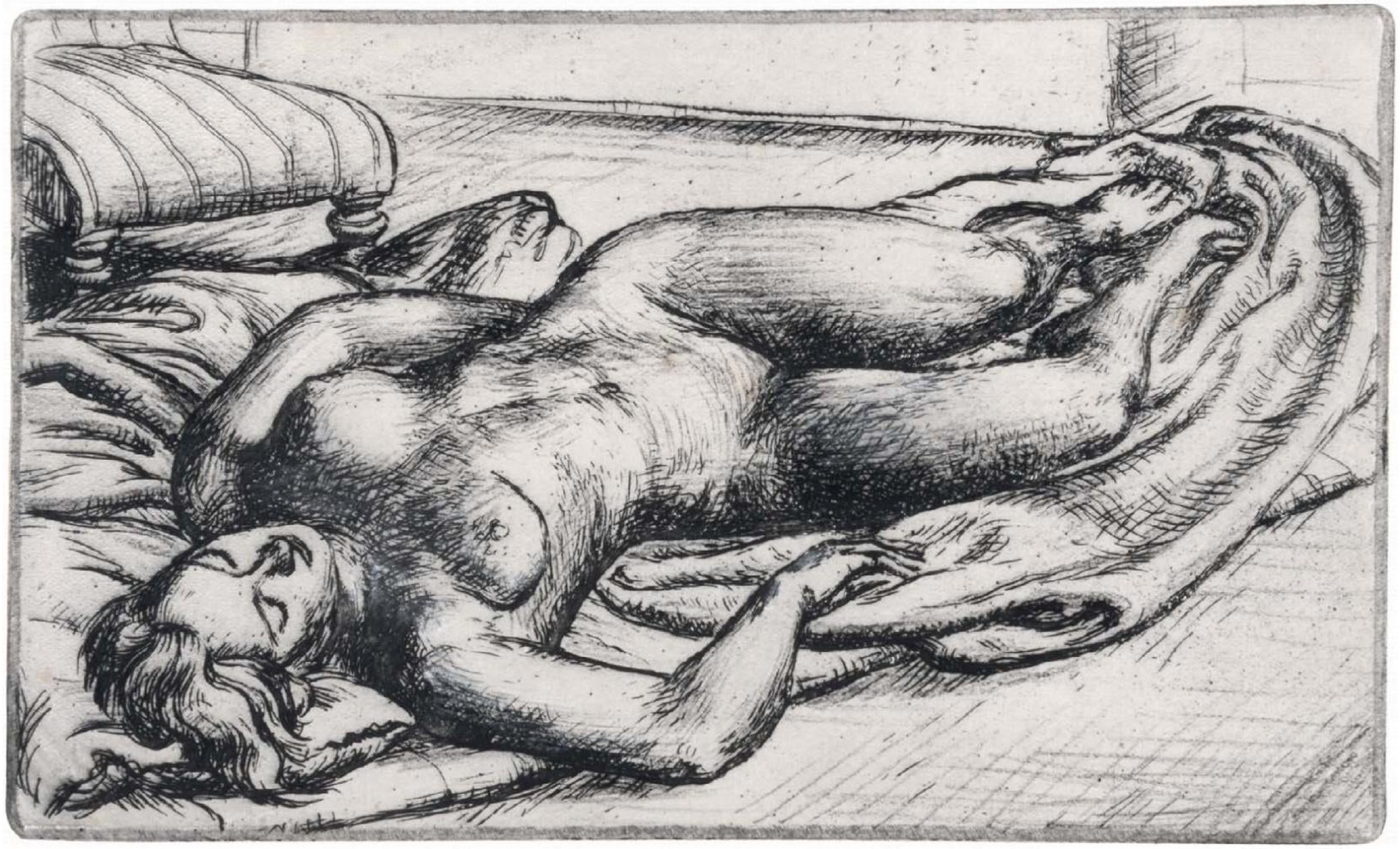


Nude 2nd c1927 44

Etching
4 ⅝ x 7 ⅝ inches (11.8 x 19.4 cm)
Not published

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 63, Catalogue Raisonné no 44

Exhibited: 'S R Badmin RWS, Paintings, Drawings & Prints', Chris Beetles Gallery, March-April 2015, no 207



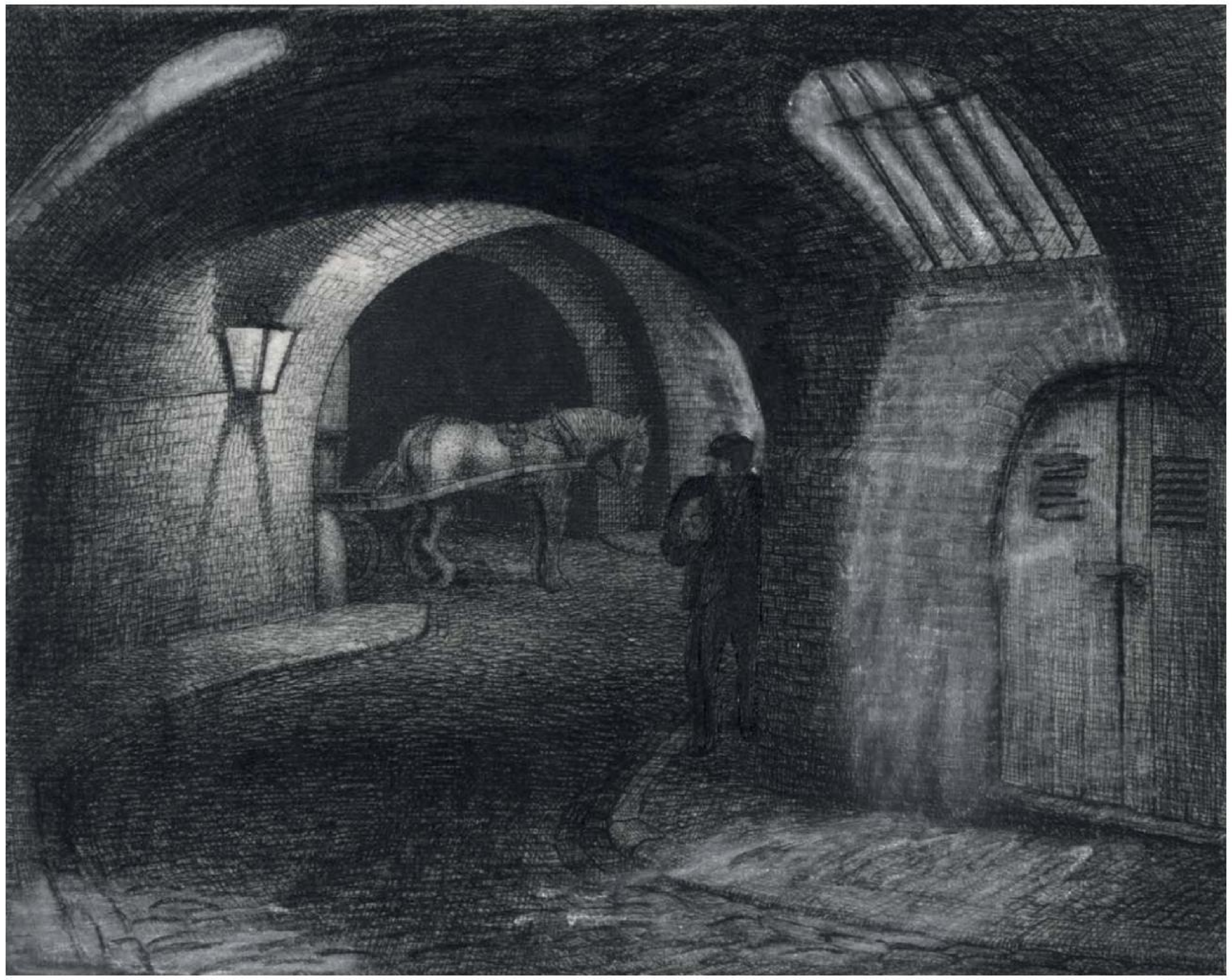
45

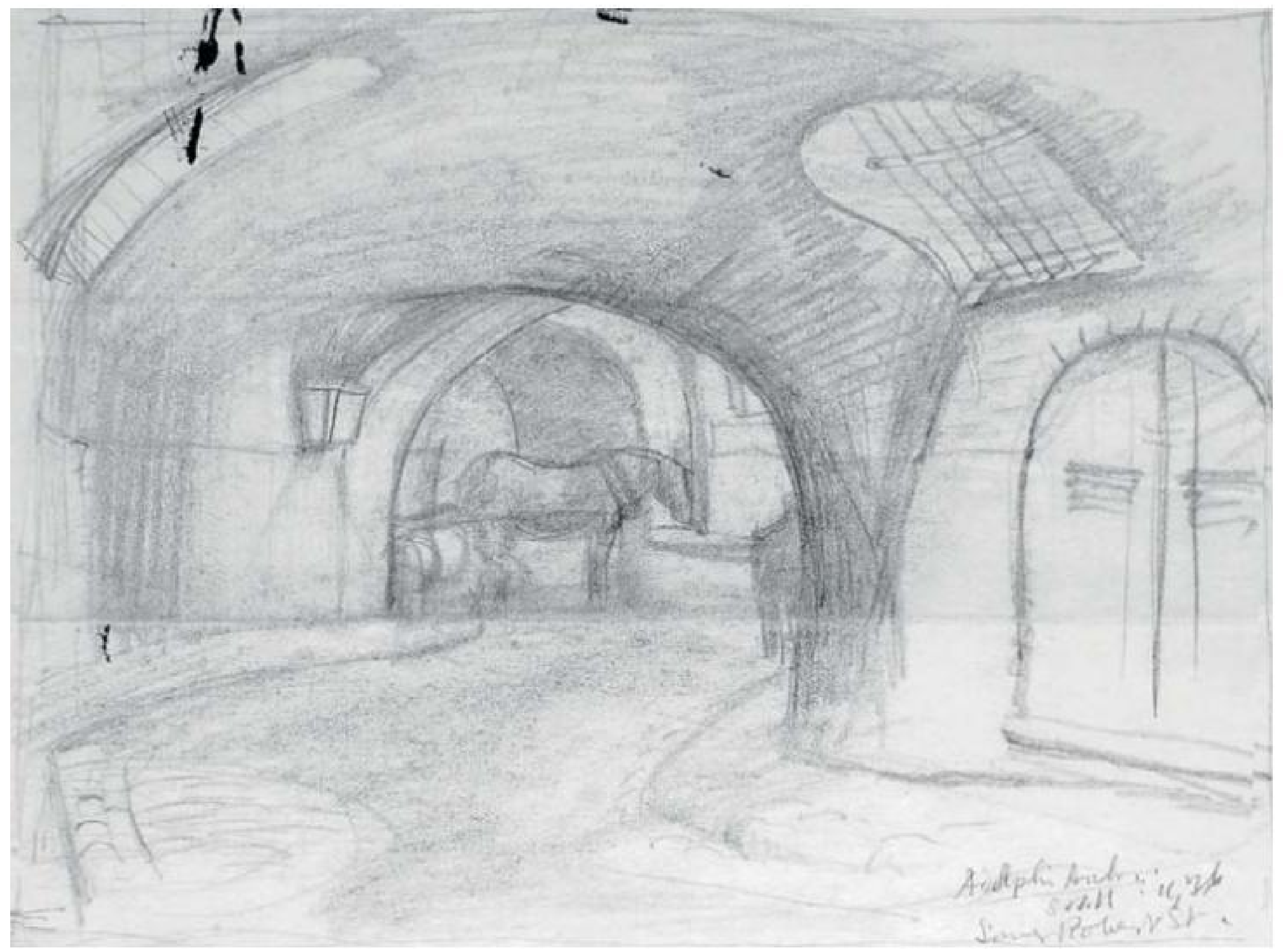
c1936

The Adelphi Arches:
Lower Robert St, London

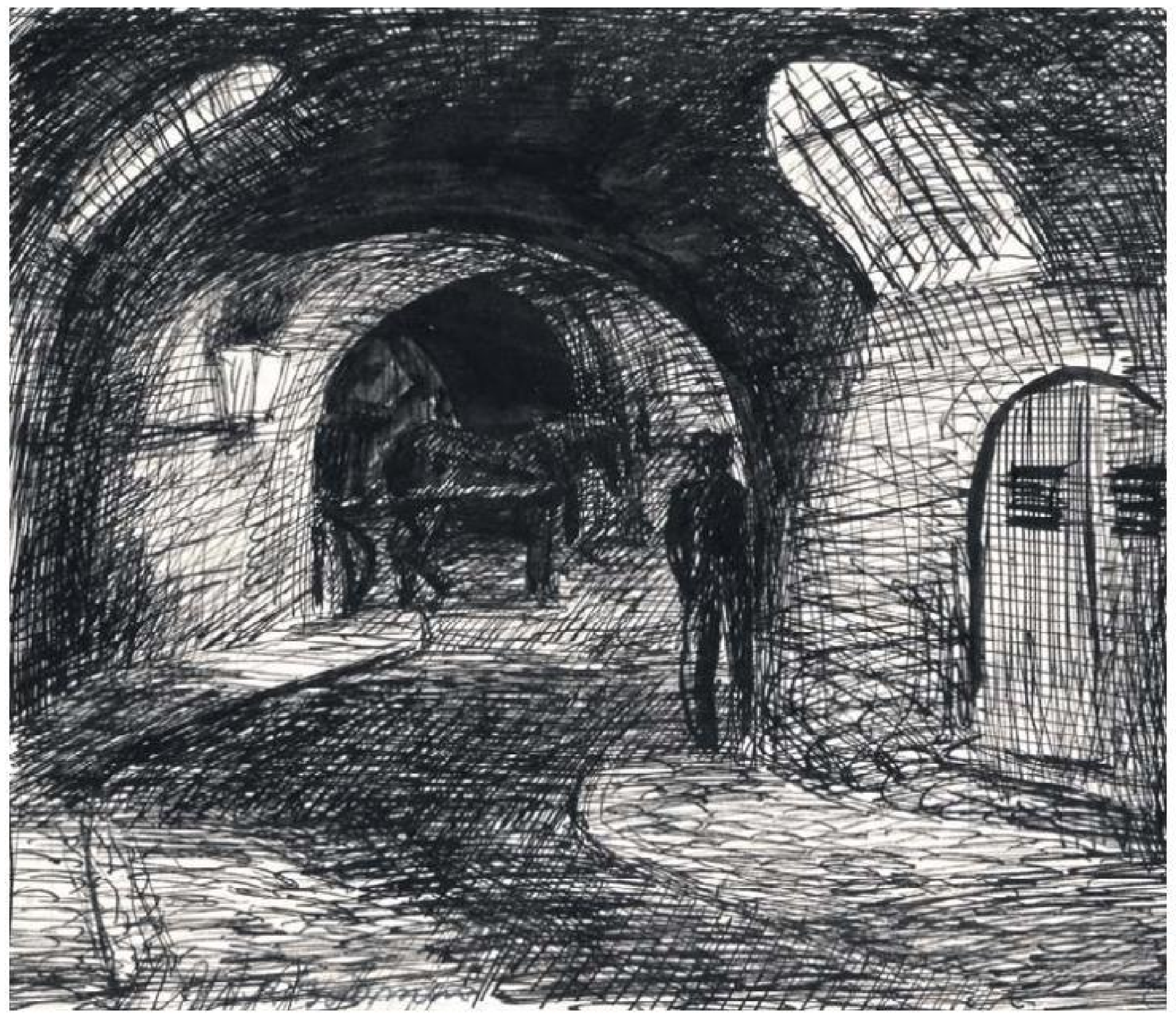
Etching, 4 ¾ x 6 ½ inches (12.1 x 16.5 cm)
Not published.

Exhibited: 'S R Badmin RWS, Paintings, Drawings & Prints', Chris Beetles Gallery, March-April 2015, no 208





Preliminary studies: pencil (6 x 6 ½ ins), and pen and ink (4 ¾ x 5 ¾ ins) for *The Adelphi Arches.*

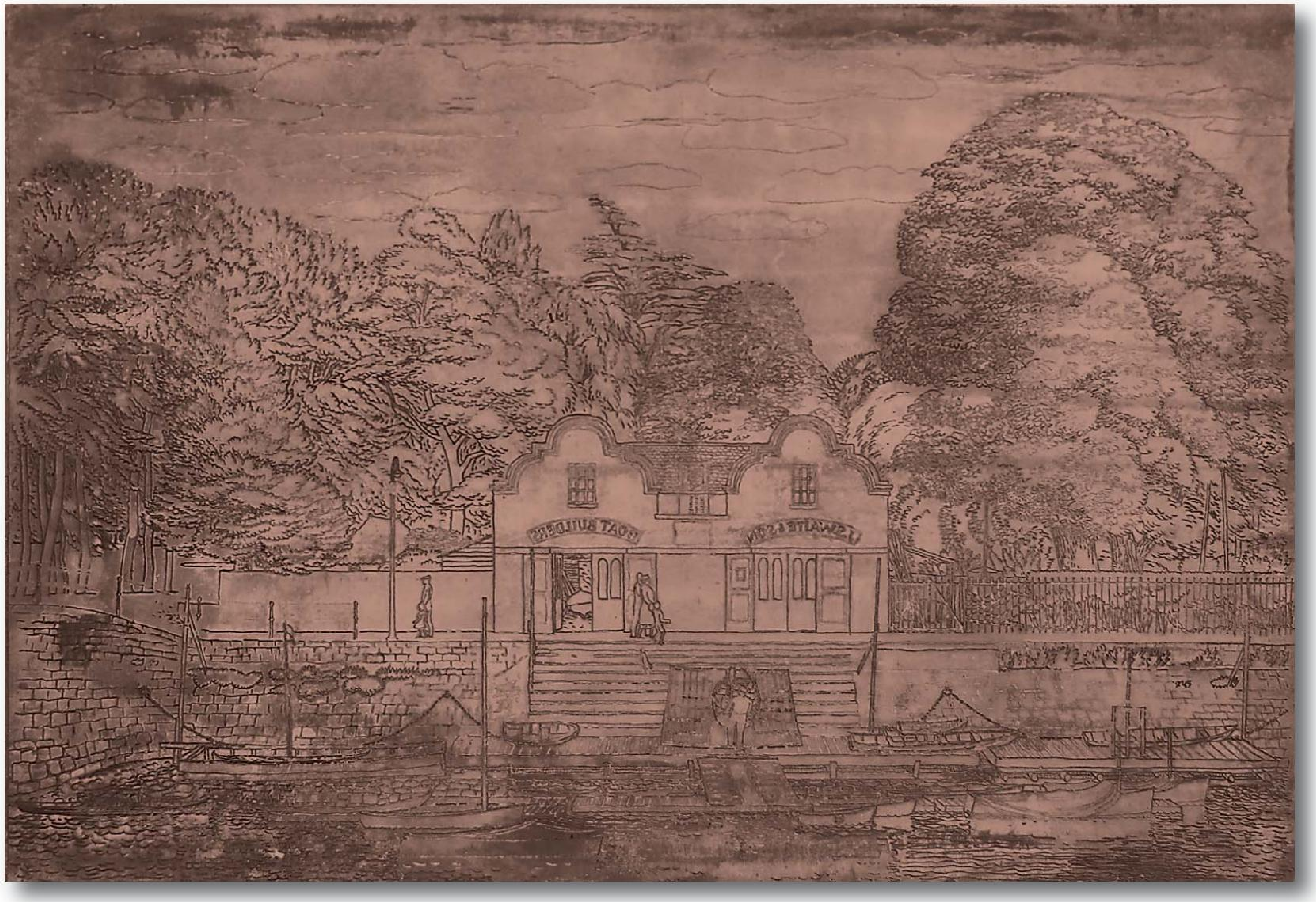


The Adelphi buildings were built in the 1770's by the Adam brothers, Robert, James, John and William. Twenty-four grand terraced houses were built over vast brick arches and a labyrinthe of underground streets and vaults used to store goods for Thames shipment. Coal stored there was taken by horse and cart to supply the West End. During the 19th century, the area fell into decline and the vaults became home to the poor and destitute. Many of the buildings and vaults were demolished but one remains, well hidden at Lower Robert Street and which is still used today by cabbies taking short cuts. Adelphi is the Greek word for 'brothers' and the streets still retain the names of the Adam brothers; John Adam Street and Lower Robert Street.

Boat Builders c1929 46

Etching
5 ⅛ x 7 ⅜ inches (13 x 18.8 cm)
Not published but plate survives.

The Richmond boat builders, James S Waite & Sons, was established in the second half of the 19th century on the river Thames. During the golden age of boating (1880s-1930s) Richmond and all along the western reaches of the Thames, was poulated by thriving boat houses, builders and people ‘messing about in boats’.



47 1939 Down for a Refill

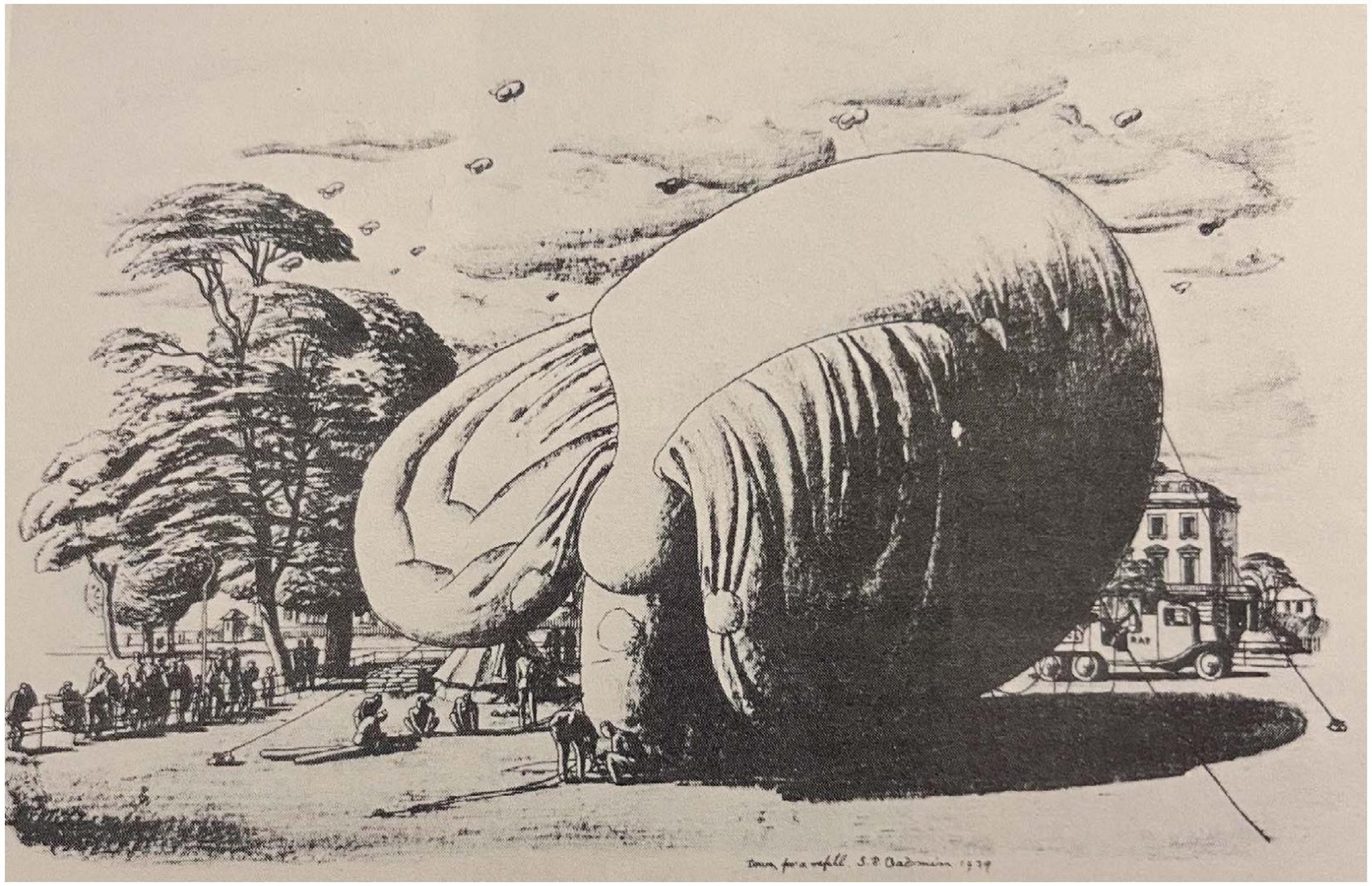

Down for a refill S R Badmin 1939

Image taken from Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 20

Signed, inscribed with title and dated
1939 in plate
Zinc lithoplate
4 ⅞ x 7 ⅞ inches (12.4 x 20 cm)

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 20, Catalogue Raisonné no 47

Barrage Balloons on Clapham Common. One of the three zinc lithoplates Badmin completed for the Artists' International Association. Printed in 1940 by Everyman Prints, 'Dulwich Park, Jan 1940' sold for 5 shillings.

Collection of the British Museum: purchased from the Artists' International Association in 1940 (on the same sheet as a copy of 'A British Common'): Manchester Art Gallery: Tate Archive.

A London Common [Clapham Common] 1939 48

Signed with initials, inscribed with title and dated 1939 in plate
Zinc lithoplate
4 ⅞ x 7 ⅞ inches (12.4 x 20 cm)

Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 21, Catalogue Raisonné no 48

Digging a Gunsite on Clapham Common. One of the three zinc lithoplates Badmin completed for the Artists' International Association. Printed in 1940 by Everyman Prints, 'Dulwich Park, Jan 1940' sold for 5 shillings.

Collection of the British Museum: purchased from the Artists' International Association in 1940 (on the same sheet as a copy of 'Down for a Refill'): Manchester Art Gallery: Tate Archive.

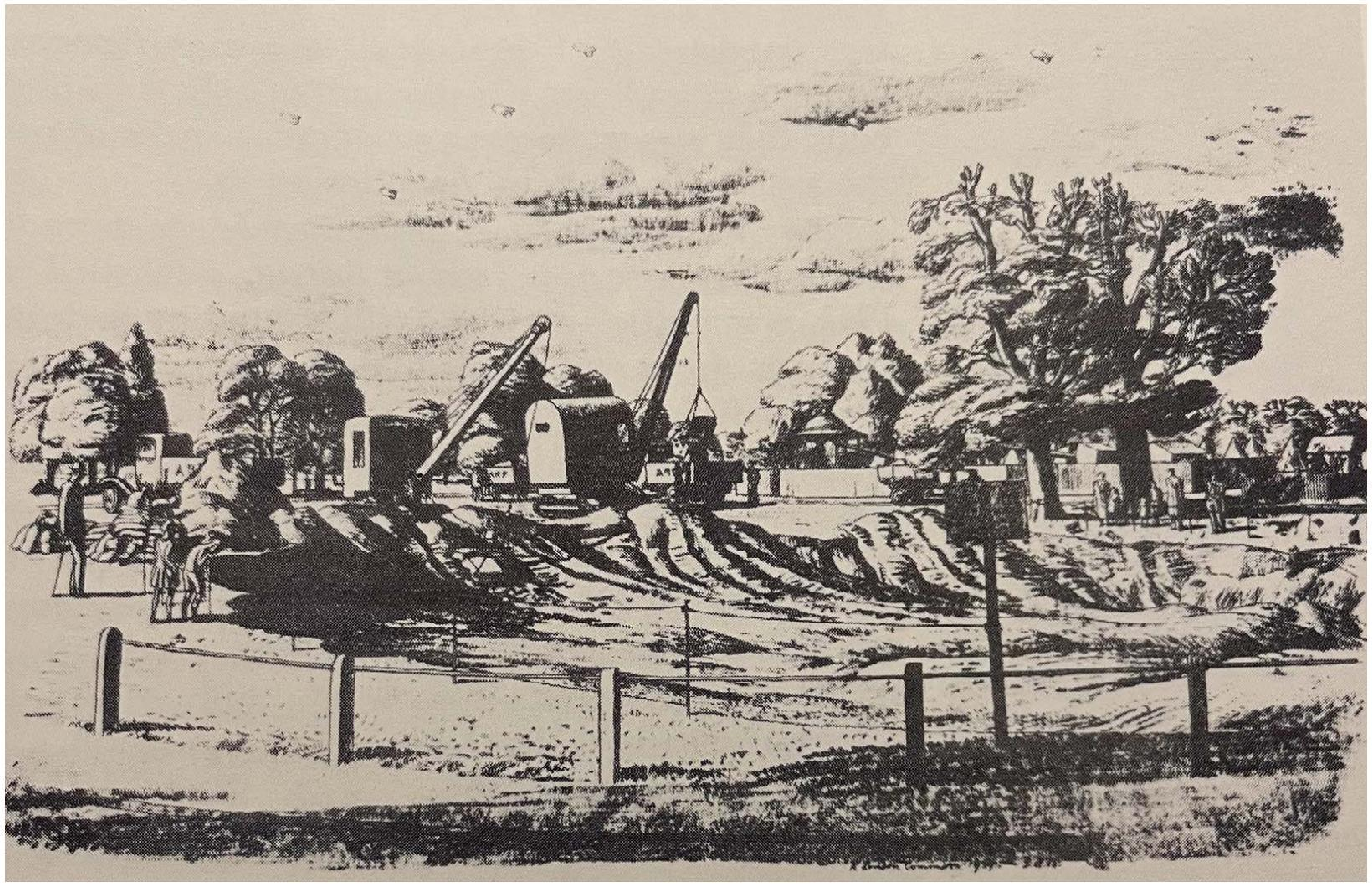
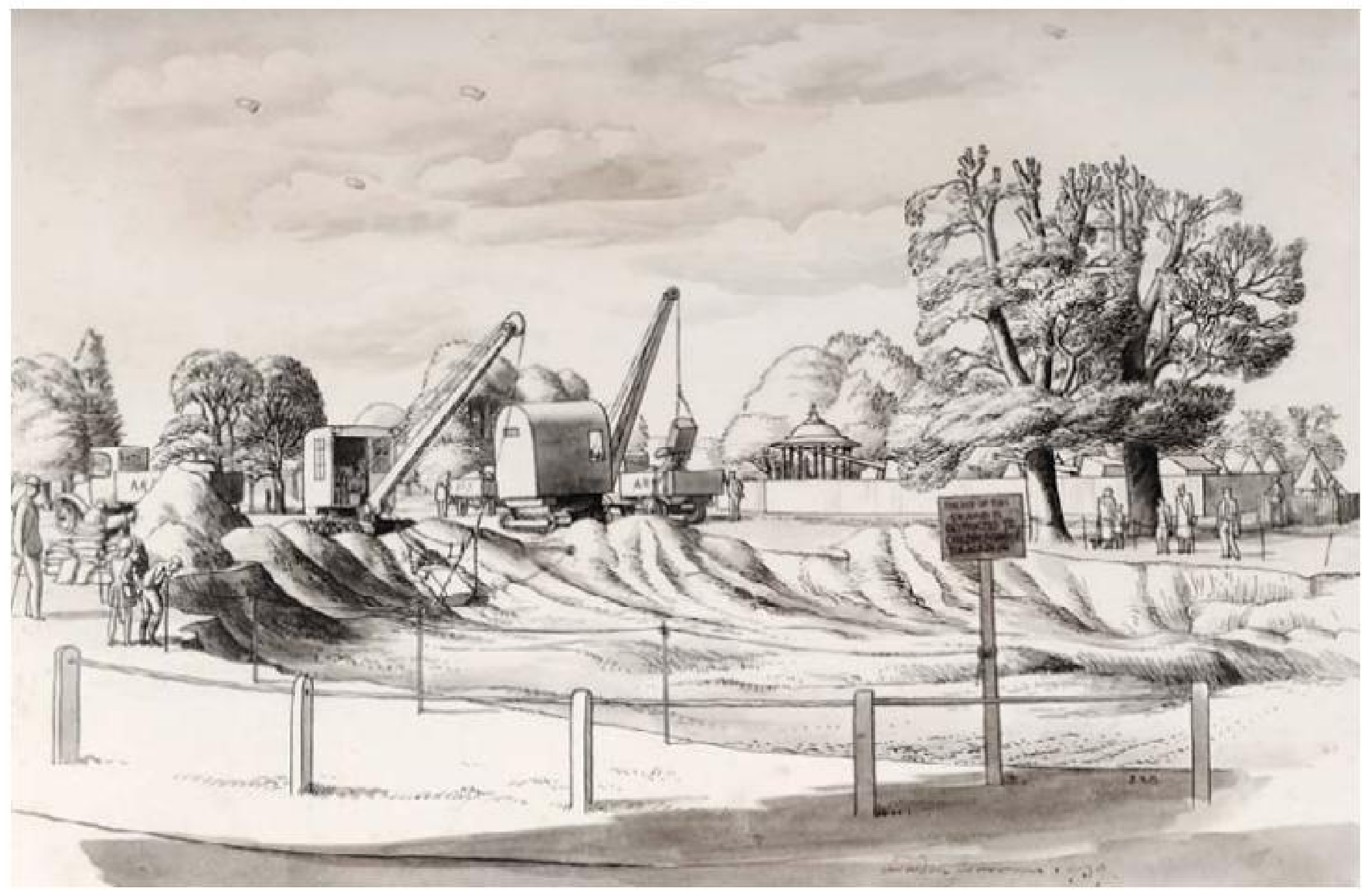


Image taken from Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, 1985, page 21

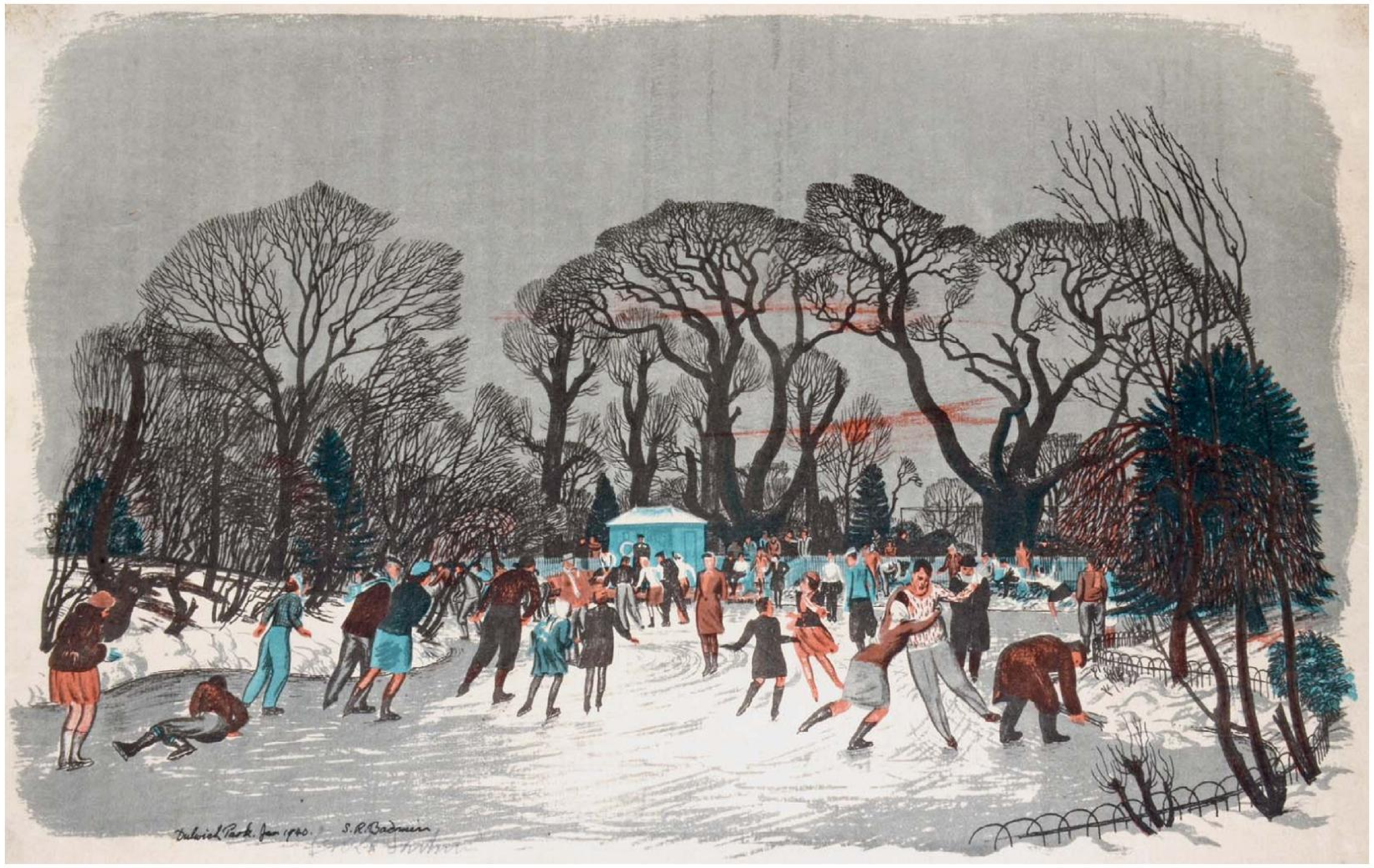


Preliminary tonal drawing for the lithograph
'A London Common'
Pen ink and watercolour
6 x 9 ¼ inches

49

1940

Dulwich Park Jan 1940

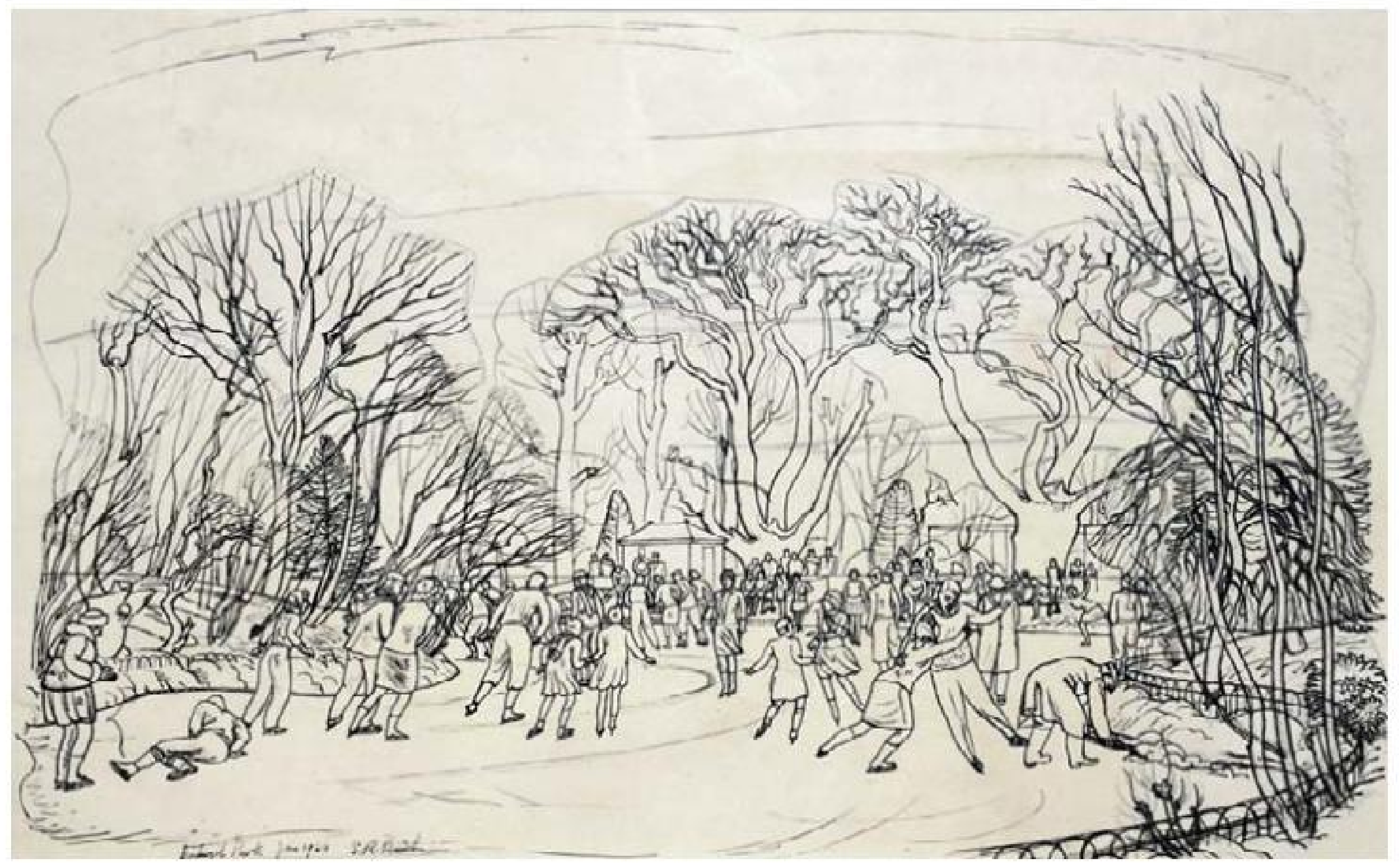


Signed and inscribed with title in plate
Zinc lithoplate
8 ¼ x 12 ½ inches (21 x 31.8 cm)

Exhibited: 'S R Badmin RWS, Paintings, Drawings & Prints', Chris Beetles Gallery, London, March-April 2015, no 174

One of the three zinc lithoplates Badmin completed for the Artists' International Association. Printed in 1940 by Everyman Prints, 'Dulwich Park, Jan 1940' sold for 5 shillings. Badmin noted 'Plates destroyed in air raids. 2 prints exist (1 in V&A).

Collection of the Tate Archive and V&A.



Preliminary study for *Dulwich Park Jan 1940*
Pen and ink with pencil on tracing paper
8 x 12 inches

London North Eastern Railway Carriage Prints

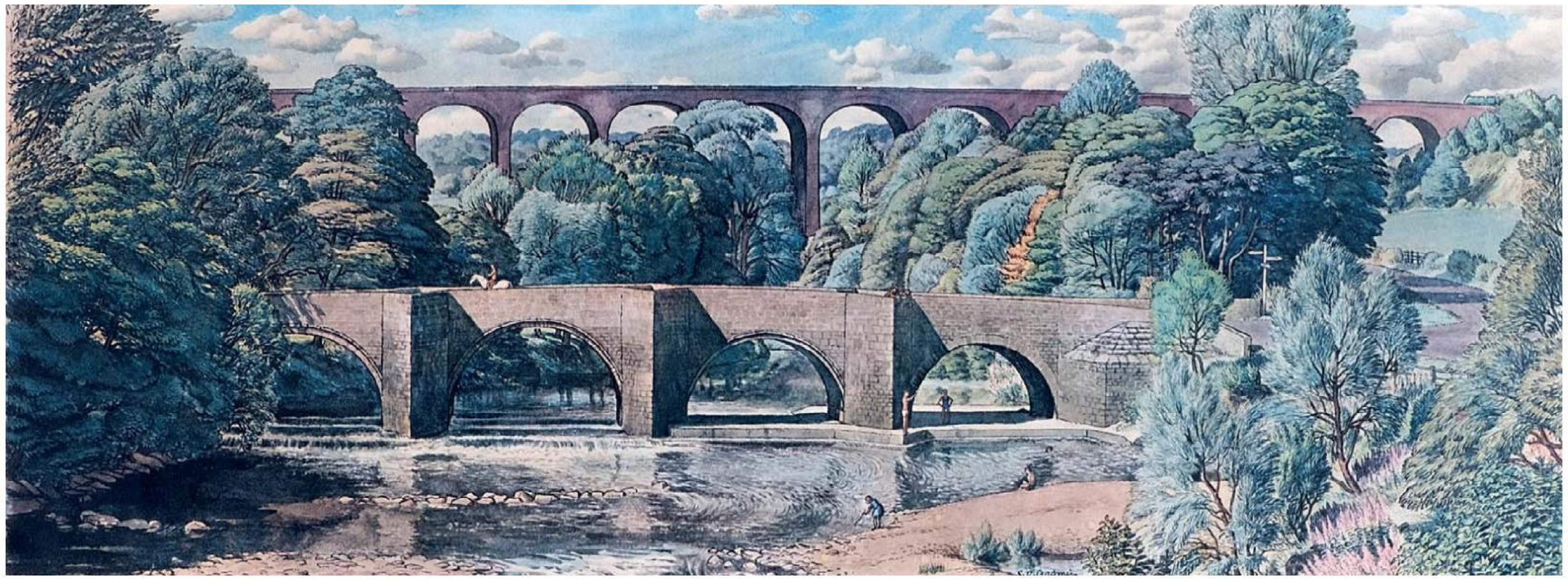
c1945-48

Set of Six Carriage Prints consisting of:
Croxdale Viaduct near Durham;
Almouth Northumberland;
Berwick on Tweed Northumberland;
Kelso Roxburghshire;
Welwyn Viaduct Hertfordshire;
Yarm Yorkshire

Each:
Signed in plate
Print
6 x 16 inches (15.2 x 40.6 cm)

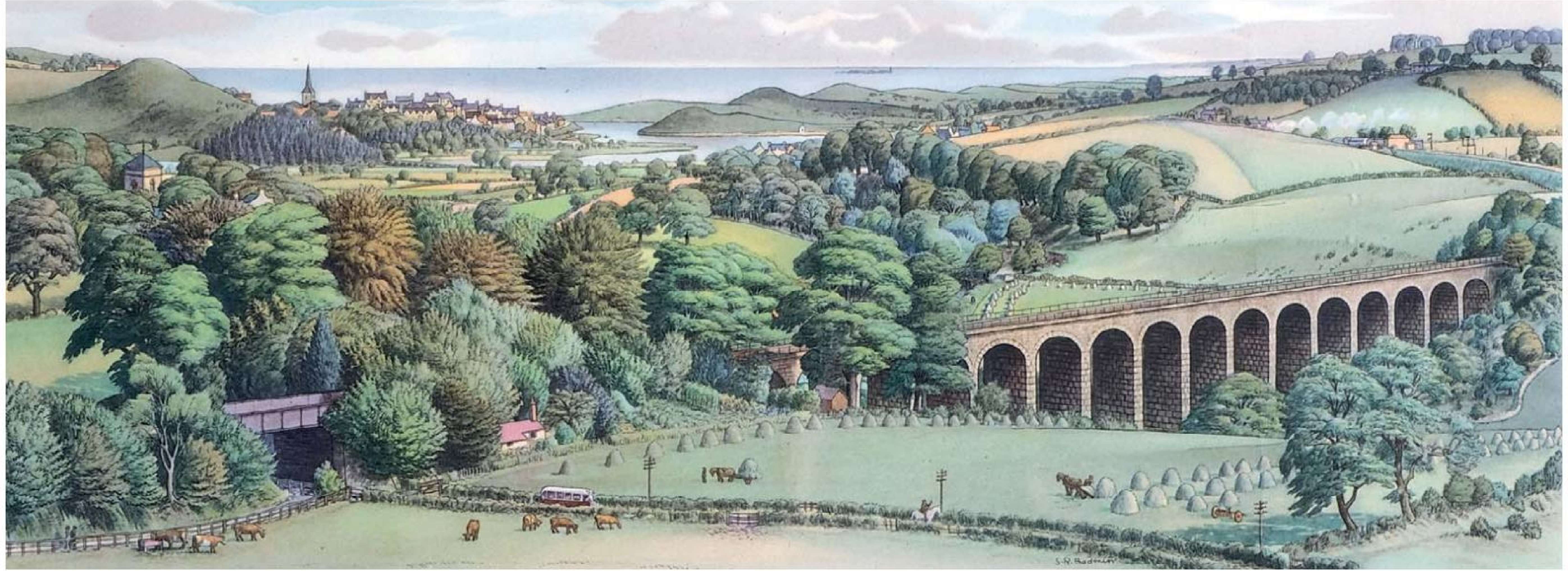
Literature: Chris Beetles, *S R Badmin and the English Landscape*, London: Collins, page 30

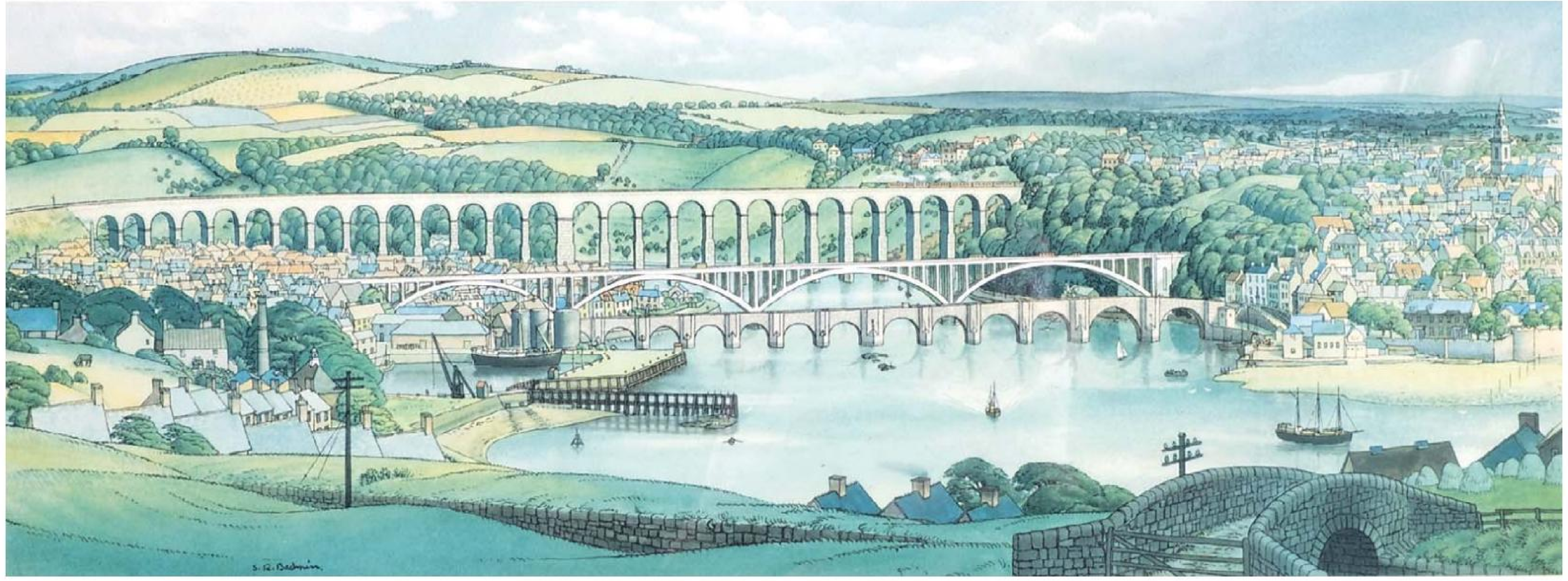
In the late 1940s the London North Eastern Railway (LNER) commissioned Badmin to produce a set of six watercolours to decorate its railway carriages. This complete set of six Carriage Prints were reproduced, framed and hung above the seats and below the luggage rack in each compartment. They depicted the landscape and railway architecture of the LNER's region, covering Welwyn in the South to Kelso in the borders.



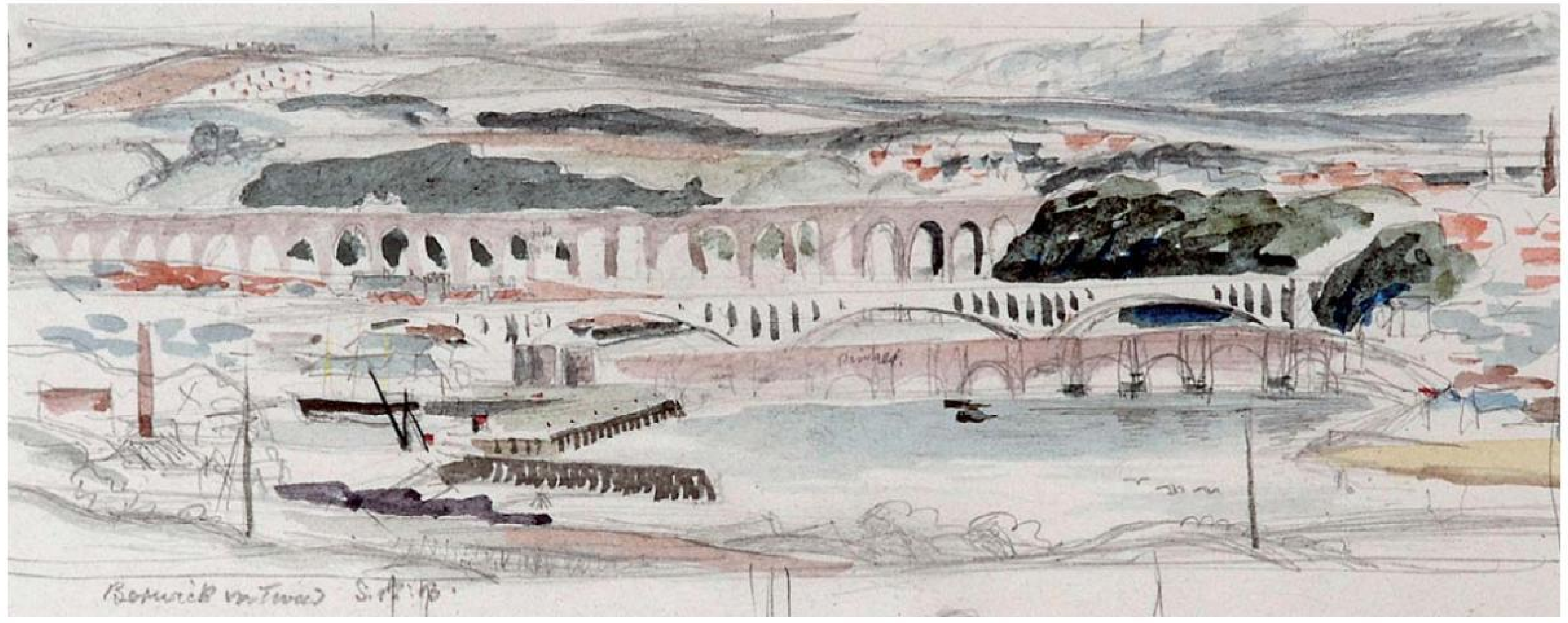
Croxdale Viaduct near Durham

Almouth Northumberland





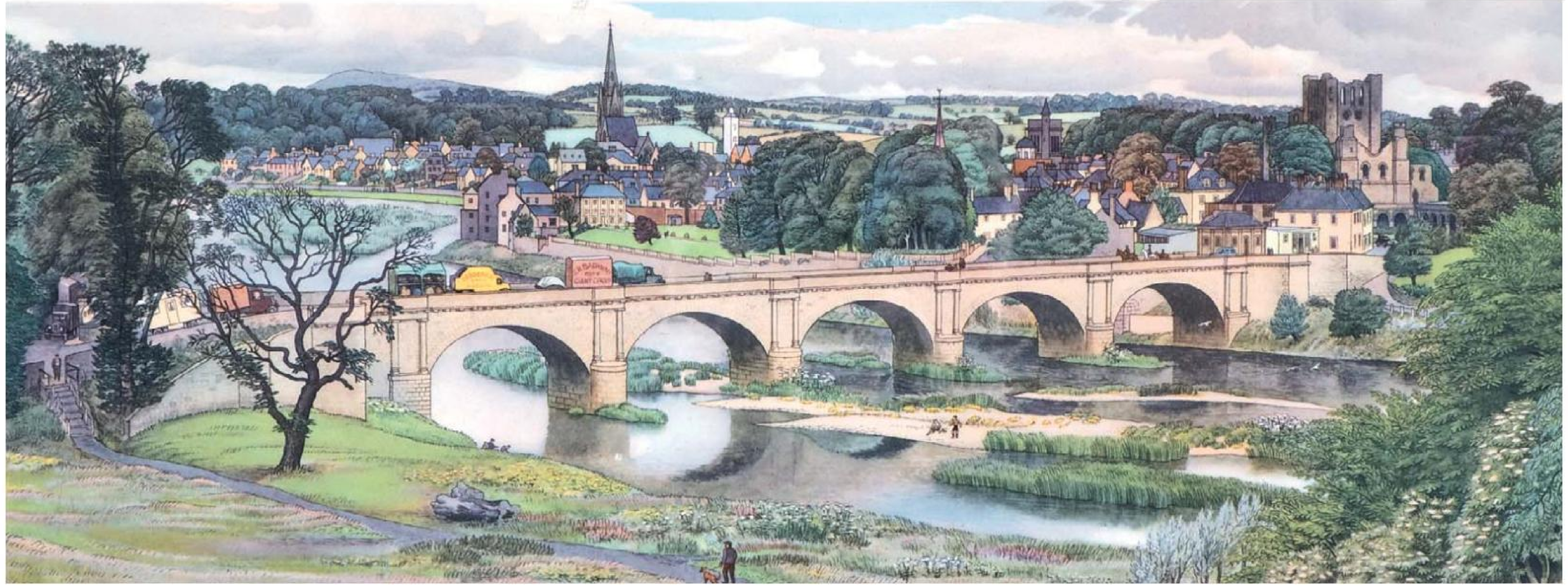
Berwick-on-Tweed, Northumberland

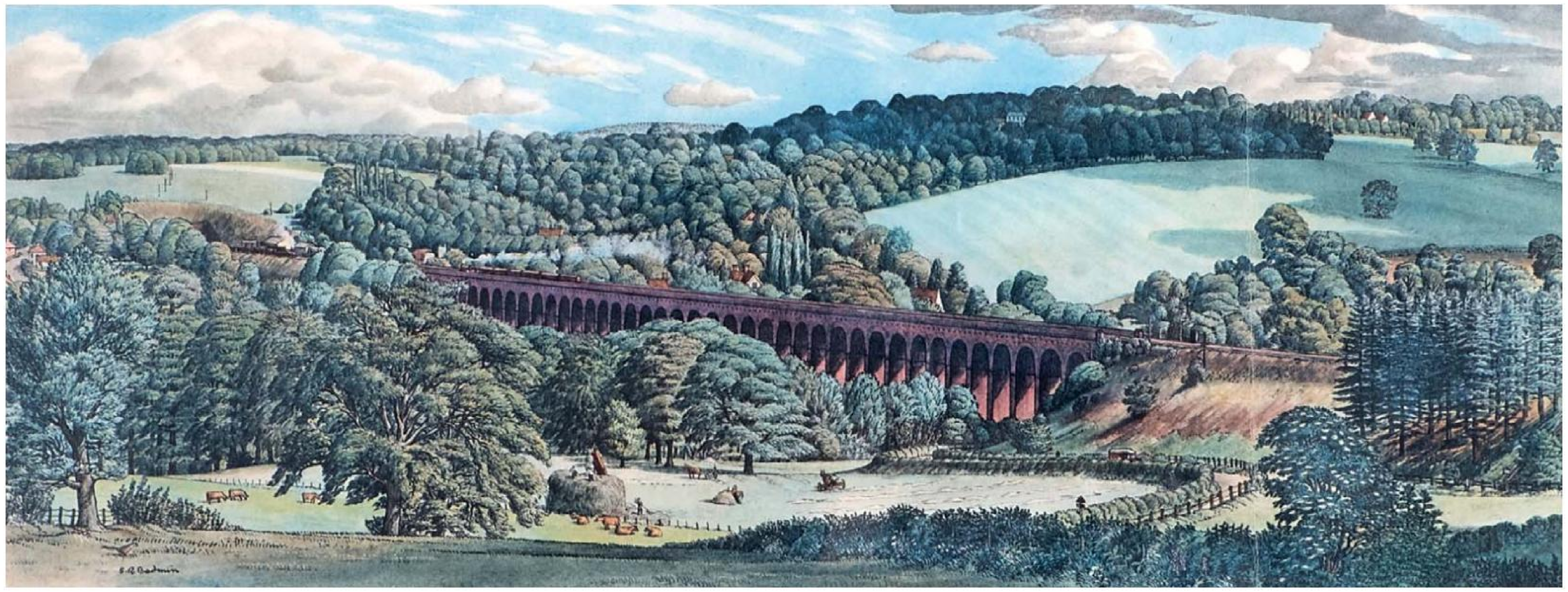


Preliminary drawing for ‘Berwick-on-Tweed, Northumberland’,
Watercolour and pencil
7 ½ x 12 ½ inches

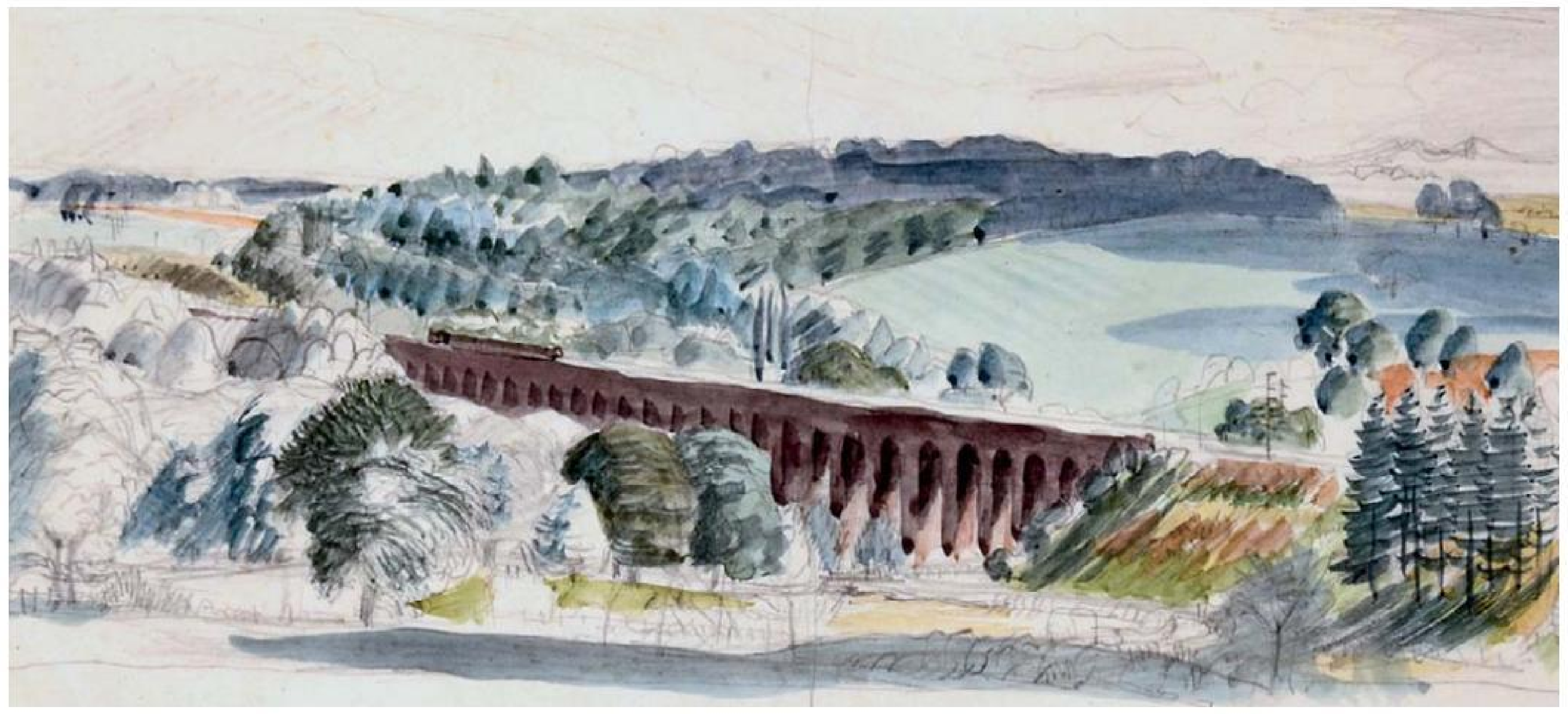
The finished watercolour was exhibited at ‘S R Badmin, RWS, RE, ARCA, FSIA’, Worthing Art Gallery, November-December 1967, no 36 as ‘Bridges over the Tweed’ (lent by Dr H G Butterfield)

Kelso, Roxburghshire





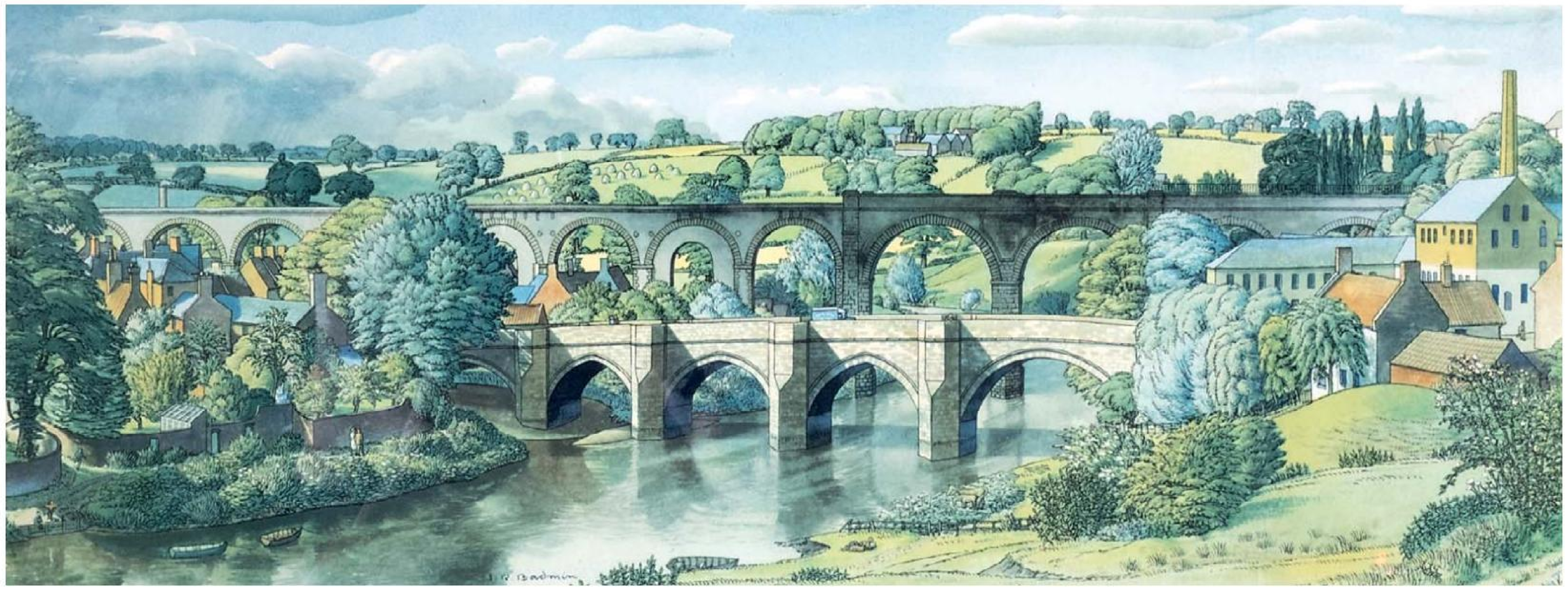
Welwyn Viaduct, Hertfordshire



Preliminary drawing for ‘Welwyn Viaduct, Hertfordshire’
Watercolour and pencil
4 x 8 ¼ inches

The finished watercolour was exhibited at the Royal Society of Painters in Water-Colours, Summer 1950, no 100

Yarm, Yorkshire



Prints Exhibited at Royal Societies

Royal Academy of Arts, Summer Exhibitions

	'Aleroy', Thorpewood Avenue, Sydenham, SE	
1930	1149	Shepton Mallet (etching)
1931	1173	Richmond Bridge (etching)
1932	1109	Swinbrook Bridge (etching)
	1124	Potato Clamps, Kent (etching)
1933	1260	Priory Pond (etching)
	17c Weighton Road, Anerley, SE	
1934	1322	Wareham, Dorset (etching)
	162 Croydon Road, Anerley, SE	
1935	1311	Cheyne Row (etching)
	'Streamfield', Bignor, Pulborough, West Sussex (Engraver)	
1981	266	Priory Pond, Stroud Valley, Glos (etching)

Royal Glasgow Institute of Fine Arts

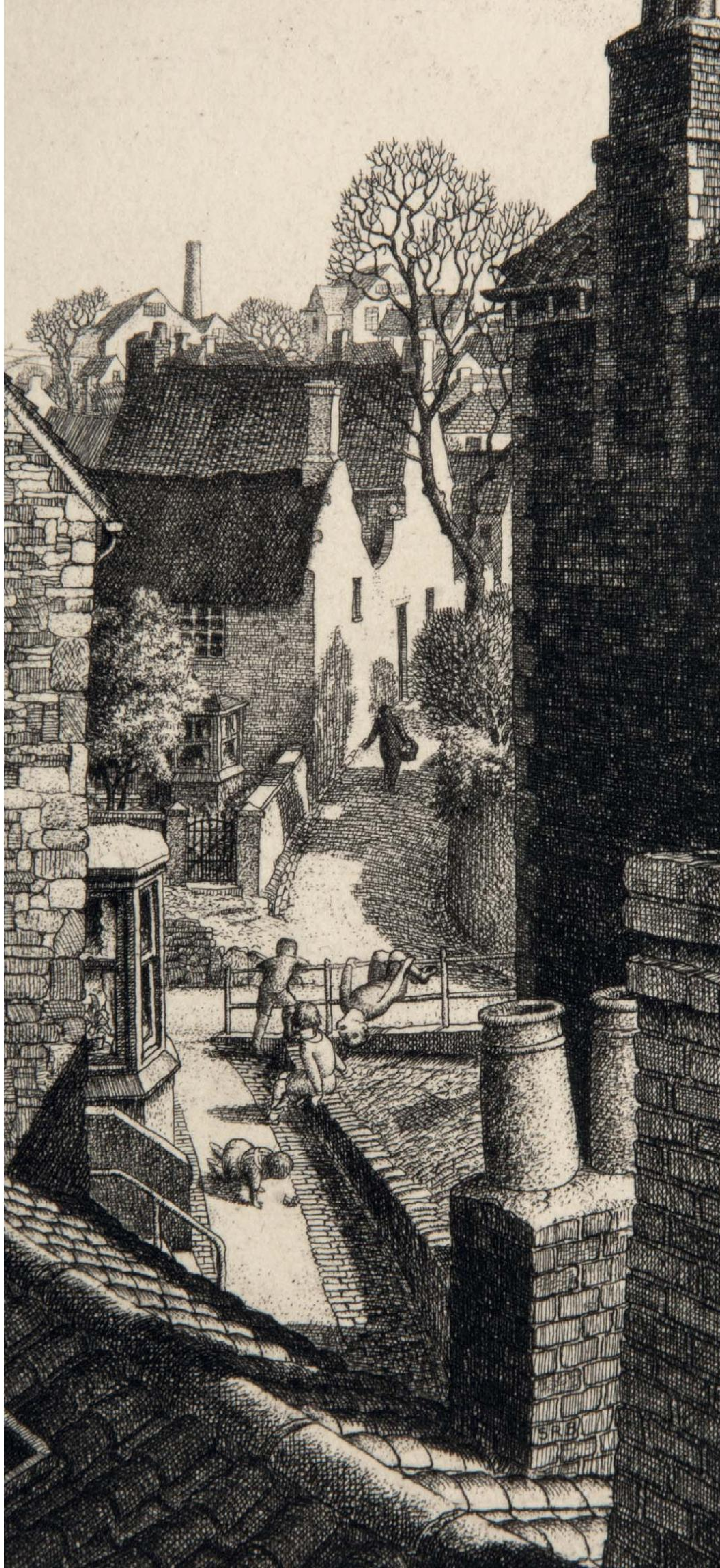
	c/o Twenty One Gallery, 15 Mill St, London W1		
1931	710	Burford (etching)	£5
	744	Richmond Bridge (etching)	£5
1932	752	Burford, Oxon (etching)	£5
	793	Priory Pond, Stroud (etching)	£5
	c/o Twenty One Gallery, 59 Conduit St, London W1		
1936	221	Priory pond (etching)	£5

Royal Society of Painter-Etchers and Engravers Exhibitions

1931	24	Dulwich Village
	28	Burford
	72	Swinbrook Bridge
	180	Shepton Mallet
1932	42	Potato Clamps, Kent
	178	Richmond Bridge
	183	Priory Pond, Stroud
1933	107	Mill Street, W
1935	55	Cheyne Row, Chelsea
	199	Richmond, Yorkshire
1936	44	Cottage
1938	129	Cottage Garden
1956		Cheyne Row, Chelsea
		Evening Light, Sevenoaks
		Mill Street W
1979	71	Wareham, Dorset (E) PCC edition 1934
1981	47	Fallen Mill Sails
	60	Priory Pond, Glos
	72	The Stroud Canal, Glos

CR 33 (detail)

S R Badmin (photography by courtesy of the *West Sussex Gazette*)



CHRIS BEETLES GALLERY

8 & 10 Ryder Street, St James's, London SW1Y 6QB
020 7839 7551 gallery@chrisbeetles.com
www.chrisbeetles.com